

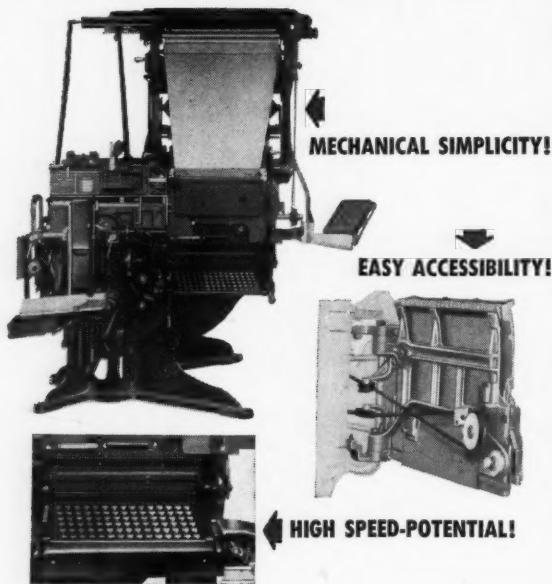
NOVEMBER • 1950

PUBLIC LIBRARY
ELECTION
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2 outstanding Linotype developments to help you increase production and reduce maintenance!

the BLUE STREAK COMET



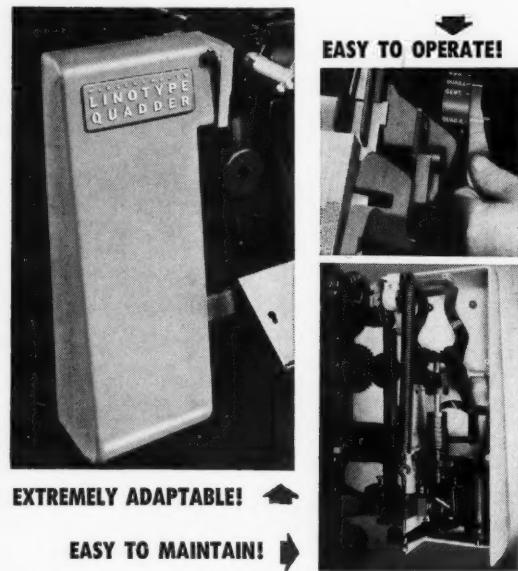
Here are a few of the many exclusive features of the new Blue Streak Comet that make it the ideal line machine for your composing room:

- simplified assembling, casting, distributing mechanisms with hundreds of parts eliminated!
- easy-to-operate controls for shifting magazines, adjusting vise jaws and making other settings!
- unmatched accessibility with a front and keyboard that swing out.
- extra high "speed-potential" enables the Comet to produce 12 lines of 12-pica text per minute when teamed with a Teletypesetter unit!

Let the Blue Streak Comet breeze through your "run-of-the-hook" composition!

There are many details and refinements to these exceptional Linotype developments that you will want to go over with your Linotype representative. Let him help you analyze the savings possible in terms of your own composing-room problems. Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.

the ML QUADDER



Adaptable to practically any line-composing machine now in use, the ML Quadder is amazingly simple and compact. It quads left, right and centers, and features:

- convenient location of control lever between galley and keyboard!
- non-interference with regular Linotype operation; easy access to all other parts of machine!
- complete accessibility for cleaning and lubrication —factory-set adjustments need no checking!
- extremely fast settings for casting lines of any length, in ems or points!
- parts are specially engineered to compensate for wear!

Let the ML Quadder cut your composing-room costs!

• **LINOTYPE** •

LEADERSHIP THROUGH RESEARCH

Linotype Caledonia and members of the Spartan family

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Ludlow Multiple Forms Increase Your Output

It's just like throwing money away to run a quantity job singly or 2-up, when it could have been handled to better advantage 4-up, 8-up, 16-up or more. Avoid this waste by doing it the Ludlow way.

The Ludlow-set multiple form shown here was cast 21-up from a single setting of four lines of Ludlow typeface matrices by repeat-casting. Savings are at once apparent in makeup, lockup, positioning, press running time, and reduced handling time in both the pressroom and the bindery.

Then, too, such a job goes right to press without the expense of electrotyping, or delays due to waiting for plates. Delivery requirements can be met with satisfaction and profit to both plant and customer.

This is only one of many ways in which the use of Ludlow helps to improve printing production. Let us tell you more about it.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago 14

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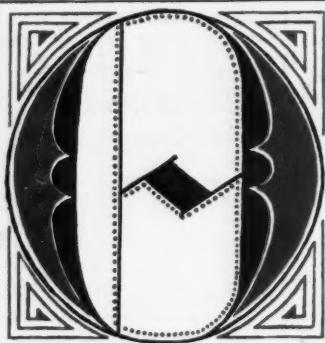
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Christmas 1950



In this mid-century anniversary of the birth of the Prince of Peace, God-fearing people are again called upon to meet the challenge of atheistic tyranny. Through the teachings of Christ and with the help of our Heavenly Father, in whom we put our trust, we will meet this challenge and triumph over those who seek to destroy the spiritual liberty of mankind. Yet this is Christmas, the day of days for Christendom—a time for rejoicing and honoring the nativity of our Saviour. Now, more than ever, let us everyone, reaffirm our faith in God and pray to Him to keep us steadfast; to give us strength and courage to meet sacrifices; to guide our leaders in unified statesmanship and unselfish devotion to our country; to comfort those in grief and pain and to bring lasting peace to all the world.

INTERNATIONAL PAPER COMPANY

30x46 . . . 60" BAUMFOLDER

World's Finest Fastest Most Versatile

A real profit-maker—
the most versatile
precision-built life-
time heavy-duty folder
ever designed.

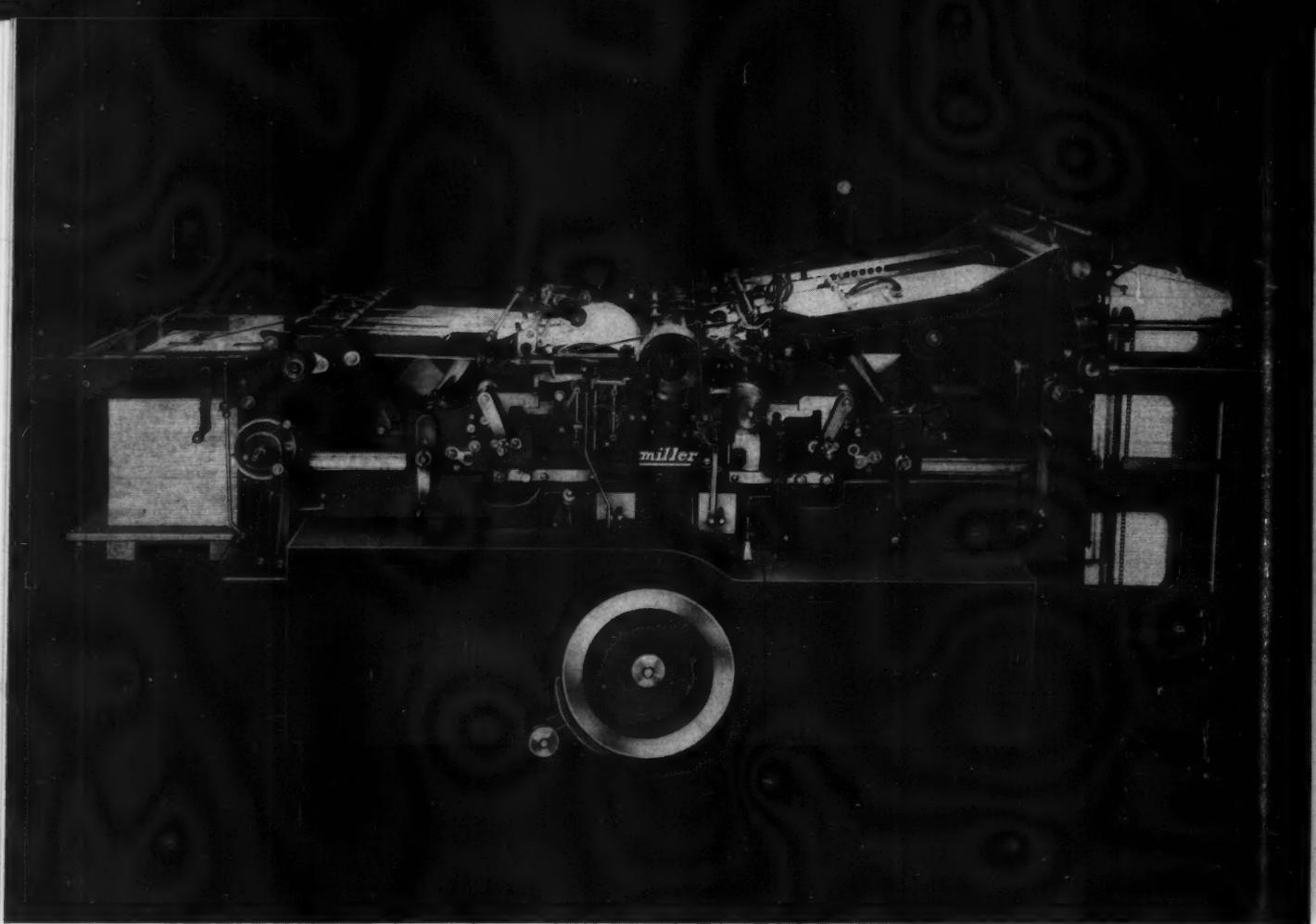
Four parallel folds, then
five parallels at right
angles, then
four parallel folds at right
angles, then
two parallel folds

SELECTIVITY OF FIFTEEN FOLDING
PLATES, any combination of which
can be used for the UNUSUAL jobs
... for instance map folding.

BAUMFOLDERS are available in
a complete range of paper
making sizes— with paper pile
feeds, Continuous feeding from
friction feeds (on smaller mod-
els). Ask about the NEW STAN-
TIONAL FOLDER VALUE . . . the
Baum JUNIOR 17 x 22" is the
fold machine priced on HALF
you'd expect to pay for produc-
tion high lighting speed folder
of "TOMORROW".

RUSSELL ERNEST

613 CHESTNUT ST.
PHILADELPHIA 6, PA.



Picture Of A Masterpiece
of two-color letterpress printing machinery.

Of course, we know that is so, but of more importance,
such is the opinion of users of the Miller 21x28 TW Two
Color!

We will be pleased to send you specifications, prices and
delivery dates.



MILLER PRINTING MACHINERY CO.
Pittsburgh, Pa.



60

YEARS OF SERVICE

Sixty years ago, the Sinclair & Valentine Company started serving the Graphic Arts from a one room factory located at 147 Baxter Street in New York City. Today, in response to the ever increasing demands for S&V products, 30 plants now serve the Graphic Arts.

INKS FOR ALL PRINTING PROCESSES.

LETTERPRESS—LITHOGRAPHIC—GRAVURE—ANILINE—SILK SCREEN.

LITHOGRAPHIC CHEMICALS AND SUPPLIES.

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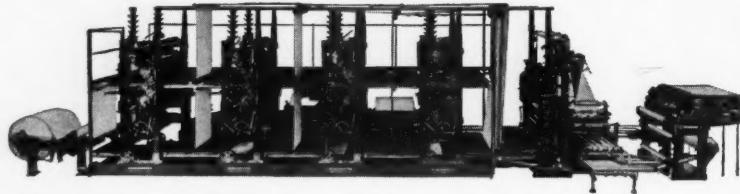
Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK 27, N.Y.

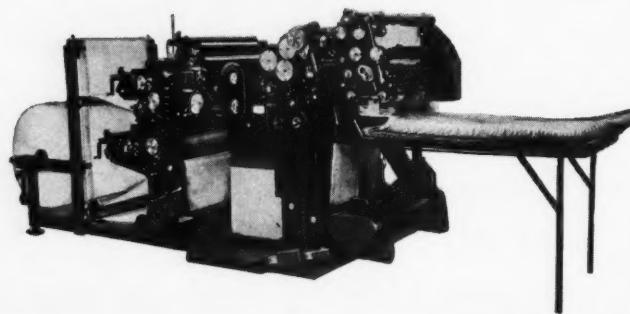
ALBANY • BALTIMORE • BIRMINGHAM • BOSTON • CHARLOTTE • CHICAGO • CLEVELAND • DALLAS • DAYTON • DENVER • DETROIT • GREENSBORO • HOUSTON • KALAMAZOO • KANSAS CITY • LOS ANGELES • MEDFORD • MONROE LA • MEXICO CITY • NASHVILLE • NEW HAVEN • NEW ORLEANS • PHILADELPHIA • PITTSBURGH • PENSACOLA • PORTLAND, ORE • SAN FRANCISCO • SAVANNAH • SEATTLE

PROFIT FULLY ON THE TREND TO OFFSET WITH

PUBLICATION PRESSES

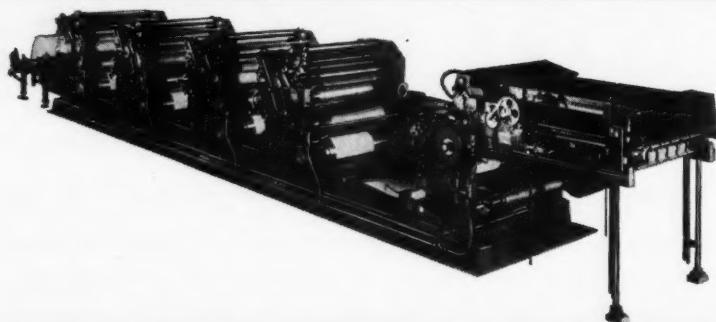


The model illustrated here is a multicolor newspaper magazine style web printing press for standard size newspapers, tabloids, shopping guides, magazines, comics, direct mail posters, wraps, broadsides and digest size booklets.



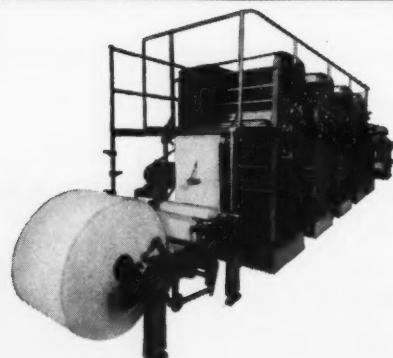
FORM PRESSES

These are high-speed web-fed presses for printing one-time carbon sets or continuous forms by offset or rubber and stereotype plates.



WEB COLOR PRESSES

This model delivers sheets or rewound rolls. Ideal for printing book jackets, post cards, box wraps, gift wraps, inserts and magazine covers, folders, broadsides, booklets.



SPECIALTY WEB PRESSES

The model illustrated here shows one of these presses built for printing desk calendars, pattern charts, place mats, instruction sheets, insurance policies and other special jobs.

THE Greater Facilities of WEBENDORFER WEB-FED OFFSET PRESSES

- BOOK JACKETS
- BOX WRAPS
- LABELS
- GIFT WRAPS
- BROADSIDES
- MAPS
- FOLDERS
- PARTS BOOKS
- MAGAZINES
- NEWSPAPERS
- PHONE BOOKS
- MAGAZINE INSERTS

The tide is coming in! It's the trend! Offset's versatility in the production of printing, with the eye appeal demanded in these days of visual selling, is building up more and more volume.

And now web-fed offset brings you even greater versatility and lower production costs. Webendorfer web-fed offset presses and printing equipment offer these additional profit making facilities: printing on both sides in multicolor, folding, numbering, perforating, sheeting, and collating.

AMERICAN TYPE FOUNDERS

Webendorfer Division, 2 South Street, Mount Vernon, New York



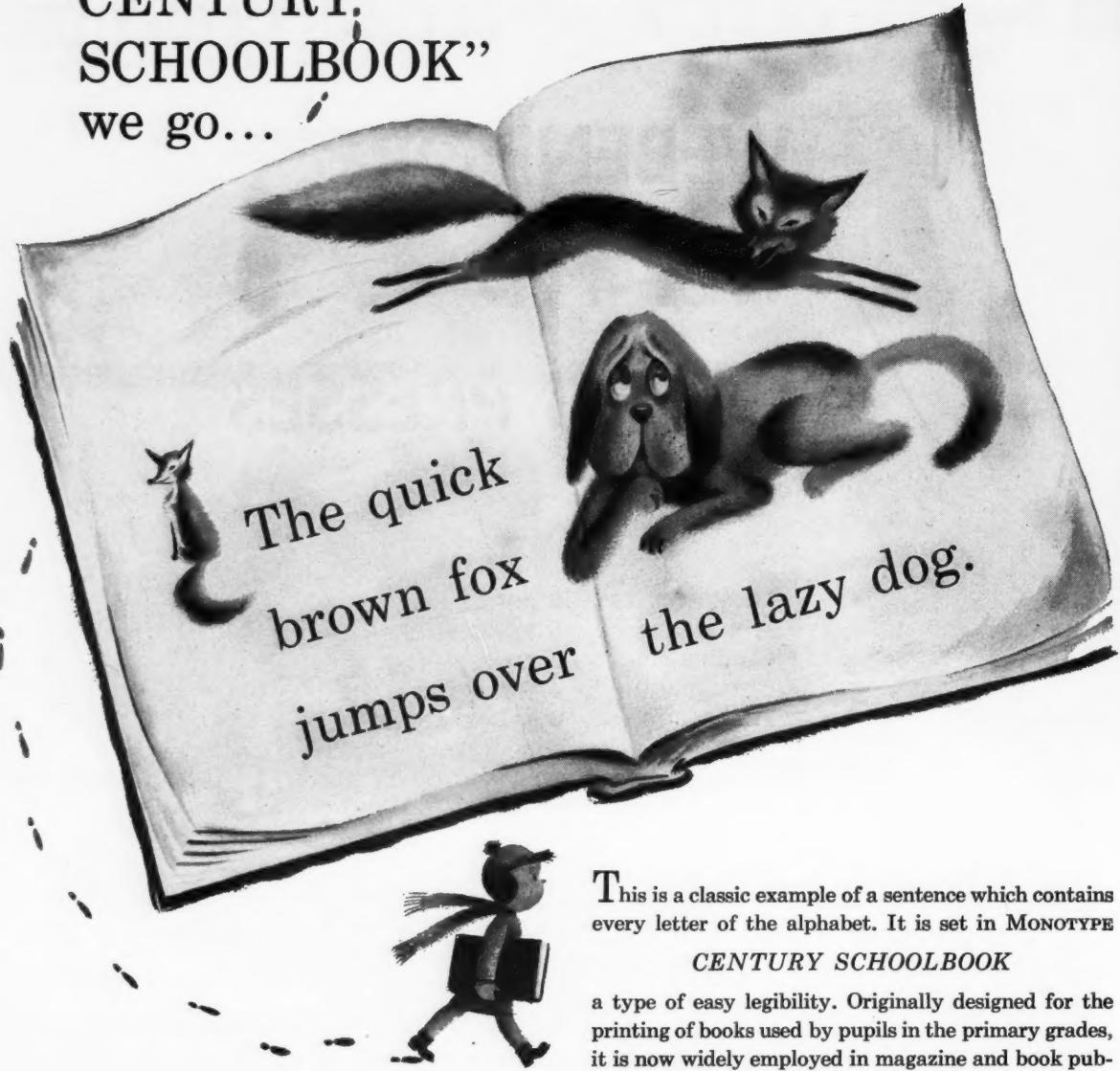
Are you being passed up by economy and delivery minded printing buyers for the lack of web equipment?

Why not look into this sound approach to future plant expansion? Ask for the illustrated brochure giving complete details of the four types of Webendorfer web-fed presses. One of these presses may be the ideal solution of your production requirement. Get ready to ride the tide. Write today.

Ask for
your copy
of the brochure
showing the
ATF Webendorfer
web-fed offset
presses



off to
"CENTURY.
SCHOOLBOOK"
we go...



This is a classic example of a sentence which contains every letter of the alphabet. It is set in MONOTYPE *CENTURY SCHOOLBOOK*

a type of easy legibility. Originally designed for the printing of books used by pupils in the primary grades, it is now widely employed in magazine and book publishing and for commercial printing. The height and

weight of the face, the relation of the heavy and light lines, the length of the ascenders and descenders, the influence of the serifs and the amount of white space on the inside and outside of each letter were all carefully considered when Century Schoolbook was designed. Available in 6 to 18 point . . . in No. 420 Roman and Italic, and No. 620 Boldface . . . machine composition.

THERE IS
ONLY ONE



mono*type*

LANSTON MONOTYPE MACHINE COMPANY, 24th and Locust Streets, Philadelphia 3, Pa.

A note about the type—Text in 9 pt. Monotype Century Schoolbook 420AB, 3½ pt. leading; subhead, 10 pt. 420C; signature in 8pt. Alternate Gothic 51J; Display enlarged by photo-engraving



Louisiana Heron on the Hunt, photographed by Allan D. Cruickshank

searching for quality?

A deliberate program of planning to build desirable *end-use values* into St. Regis Printing Papers is the unique special feature that entitles St. Regis to claim extra user benefits for each grade in its complete line.



Printing, Publication and
Converting Paper Division

ST. REGIS
SALES CORPORATION

Sales subsidiary of St. Regis Paper Company

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230 N. Michigan Avenue, Chicago 1, Ill.
218 Martin Brown Bldg., Louisville 2, Ky.

These *end-use values* are real. They are demonstrated clearly to the printer as the job is being produced, to the customer by the satisfying appearance of the finished product. The economies of St. Regis Printing Papers are appreciated by both.

St. Regis is unusually well-equipped to meet such high standards because of complete control from raw material to finished paper, in addition to the skill of trained personnel with long experience in meeting the exacting paper requirements of the most critical users.

"fine paper for fine printing"

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DON JUAN.
THE JORDAN.
THE ORCHESTRA.
THE VESTALIN.
WareTONE

PRINTING PERFORMANCE BY

WareTone

the ultimate in
PRINTING BRILLIANCE
now attained by
WARETONE'S MIRROR FINISH
CRAFTSMAN QUALITY

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Product

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*Ware*TONE by McLaurin Jones, unfolds a bright, new era in printing achievement. The non-porous surface, and the gleaming-white base of this superior coated paper give distinguished results of surpassing beauty — by either letterpress or offset. WARETONE offers unrivaled performance — in the permanence of its sparkling gloss — in its ability to hold inks up on the surface, for sharper, more enduring brilliance — in the trueness of its color reproduction — in its resistance to scuffing and rubbing. To fully appreciate how you can enhance your printing effects with WARETONE, let us send you convincing specimens. Why not write us today?

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FLAT GUMMED PAPERS

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for every printing purpose

Old Tavern
A new line of superior metallics
add rich splendor to printing effects

WARE **D**elayed **A**ction **HEAT SEAL**

For unexcelled label work on many
difficult surfaces

COMPANY

• Chicago • Los Angeles

There's a
SIMONDS
 RED 
TRADE MARK REG. U. S. PAT. OFF.

Graphic Arts Saw

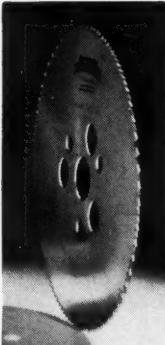
for every job of
 cutting metal
 or wood



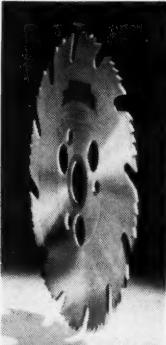
STYLE S for cutting or trimming type-high stereos and machine-case furniture.



STYLE L for cutting Lino, Intertype, and Ludlow slugs, and shell stereo plates.



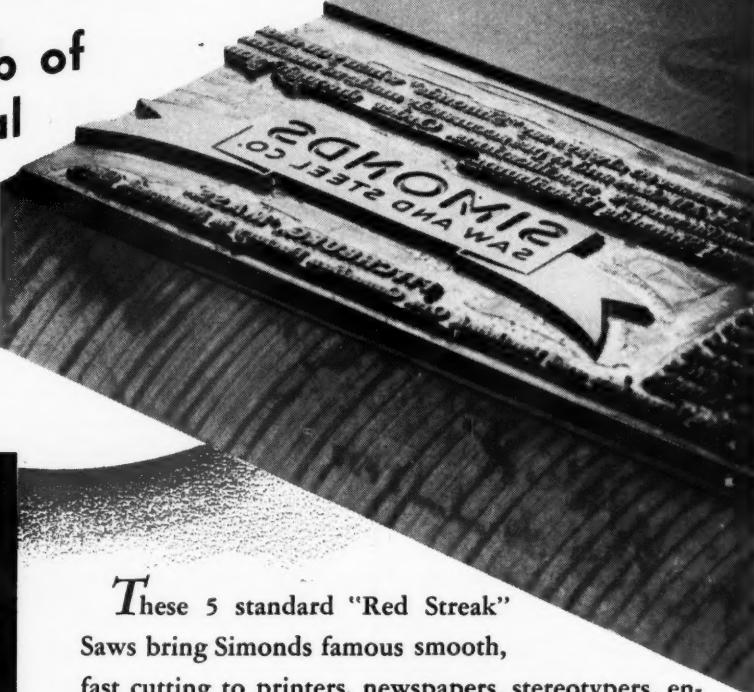
STYLE B for cutting copper, zinc and brass plates and brass rule.



STYLE W for cutting wood only—blocks, furniture, reglet, etc.



STYLE C specially designed for cutting copper but suitable for printer's all-around use.

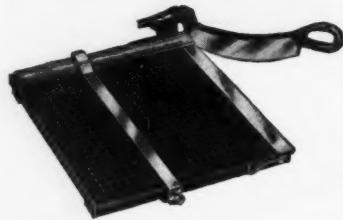


These 5 standard "Red Streak" Saws bring Simonds famous smooth, fast cutting to printers, newspapers, stereotypers, engravers and electrotypers. Each style saw is designed for a particular job . . . is made to the exact specifications of each machine manufacturer and is generally available from stock. Special saws promptly made to order. Buy through your supply dealer or the nearest Simonds office.

SIMONDS
 SAW AND STEEL CO.

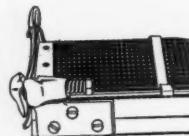
Branch Offices in Boston, Chicago,
 Los Angeles, San Francisco and Portland, Ore.
 Canadian Factory in Montreal, Que.

**PICTURE OF A
PROFIT-BUILDING
COST-CUTTER**

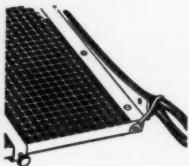


YES, Mister, that name BRADLEY on the blade says this is a cost-cutter that can make extra profits for you. By saving time and trouble — giving you more dependably accurate cuts every time. It's a Milton Bradley cutter. That means it has a properly shaped and balanced blade, made of top notch steel for a long, long life of clean, quick cuts. It's packed with built-in, extra-quality features like these:

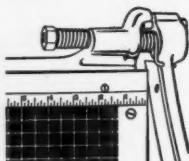
*Springs Made
Special for strength
and durability. Ad-
justable Guide for
faster, more accurate
volume cutting is optional.*



*Sturdy, Accurate,
Ruled Table of
hardwood with ac-
curate, easy-to-see
white lines scribed
below the green
board surface to
last the life of the
cutter.*



*Accurate Heading
Rule assures cut-
ting to within the
smallest fraction of
an inch. (Larger
cutters have special
adjustments.)*



A SIZE FOR EVERY NEED

Milton Bradley Cutters are available in six sizes from 8" to 24" blade. Whichever size fits your needs, it will pay to make sure it's a Milton Bradley Cutter. At stationers, and office supply houses everywhere.

ECONOMY TIP

A Milton Bradley cutter blade will give you more cuts between sharpenings. But even these fine blades should be resharpened periodically. A dull blade just slows you down. The special Milton Bradley two-piece blade design makes resharpening easy.



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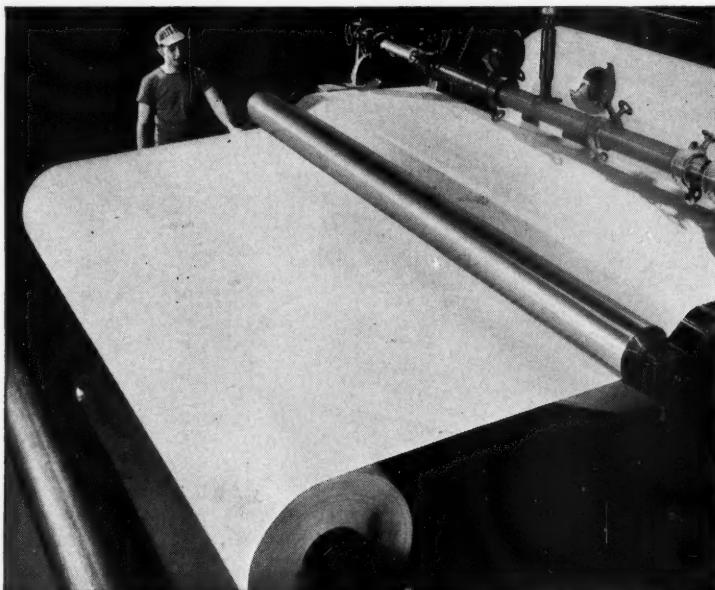
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Premium Papers at "Economy" Prices!



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Now you can make every impression a far better impression—without an increase in printing cost! For Kimberly-Clark's four new fully-coated Levelcoat* papers with new fiber, new formula, give you premium quality press performance and reproduction—at the cost of ordinary paper!

You'll see new whiteness and brightness, feel new smoothness, in all four Levelcoat papers. In make-ready, on large or small presses,

you'll discover new economy and dependability. Finally, in comparing reproduction with that of any other paper, at any price, you'll agree there's a striking new difference in the quality of printing achieved—with less waste—on new Levelcoat.

So regardless of your paper requirements—for long runs or short runs, for advertising pieces, magazines or house organs—look to Levelcoat for printability at its best.

Before choosing any printing paper—Look at Kimberly-Clark coated papers

New HIFECT*—with sulphate-cooked fibers added, permanence, foldability, dimensional stability make Hifect ideal for covers or any fine letterpress printing.

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New TRUFECT*—whiter, smoother, folds even better than before. Trufect, for letterpress, offers faster ink setting time, greater press dependability, finer reproduction.

New MULTIFECT*—an economy sheet for volume printing. Now Multifect has added strength, better foldability, greater uniformity ream-on-ream than ever before.



He barks!—After leaving the automatic barker, logs are further stripped by the hand barker. Extra steps in the careful preparation of other raw materials, too, help assure this *new* premium quality. It's the finest paper in Levelcoat history—whiter, smoother, stronger, more versatile than you ever before believed possible.



Proof of the paper is in the pulp! After further refining, and the addition of Long Lac sulphate fibers, this fluid pulp goes to the paper machines. The result then, will be a bright new *premium* paper that prints with exciting needle-sharpness... gives you brilliant true-to-life reproduction that snaps, sings, sparkles!



Ever try to pass 79 final exams? Levelcoat does, or it never leaves the mill! Many tests are made on precision instruments; others with the skilled hands of highly-trained personnel. These people are *proud* of new Levelcoat—proud enough to make *sure* it gives you the press performance and reproduction of *higher-priced paper*!

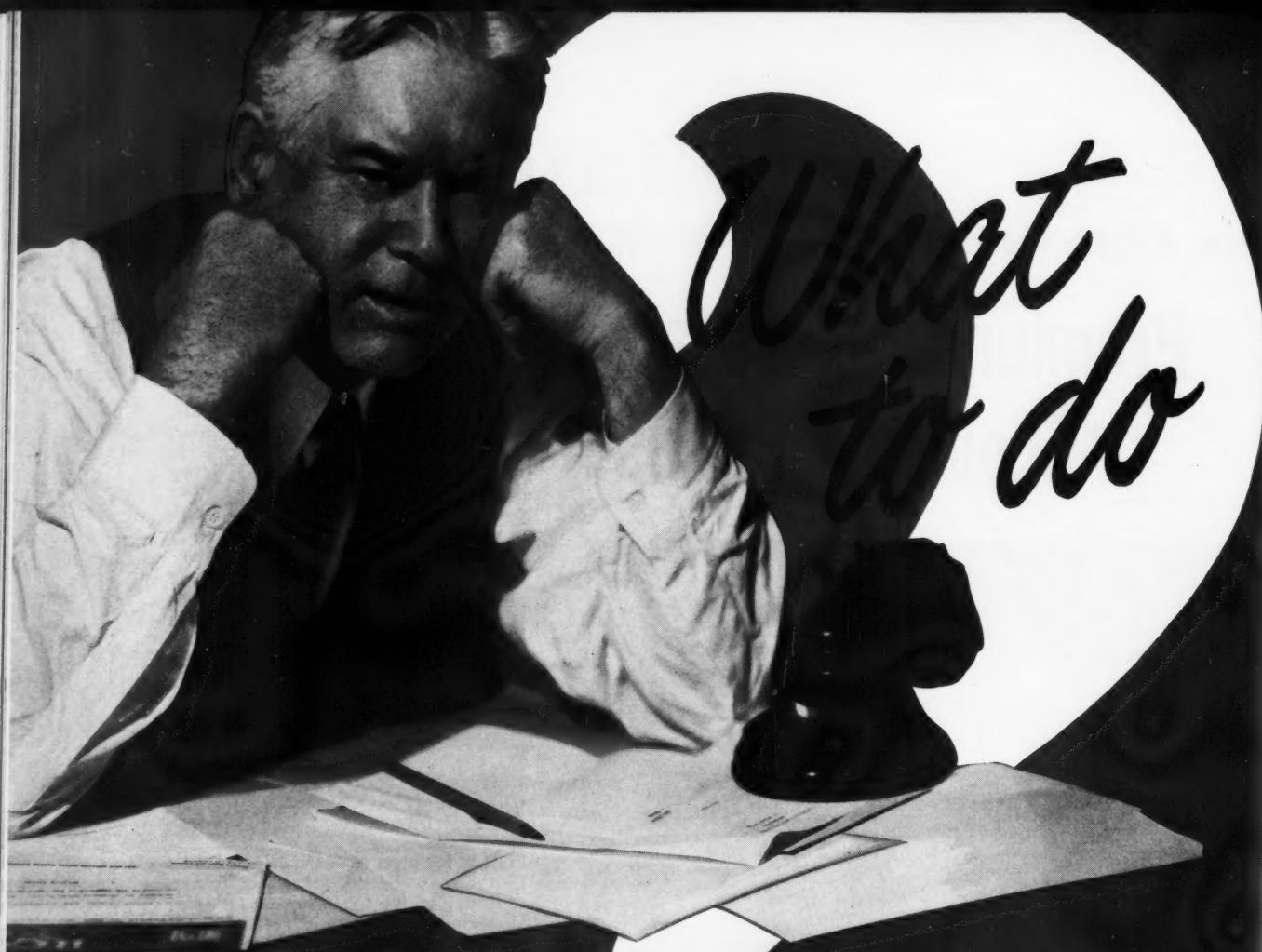
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CORPORATION

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SUPPORT RESEARCH IN THE
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double hit!



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For Business Office Efficiency . . .
For Printing Pieces That Sell . . .



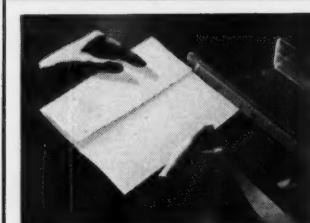
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CLEVELAND, OHIO • CHICAGO, ILLINOIS

Mill at Madawaska, Maine

Only 2 simple
dial adjustments
will quickly set



Measure first fold wanted on upper light ruler, second fold on lower dark ruler . . .



Set dials for size of folds wanted —setting pointer on light dial for first fold, dark dial for second.

PB's New Folding Machine

No mechanic, no tools, no experienced operator are needed for this new folding machine. Any ordinary worker can set it up and run it. Handy dials adjust folder for paper thickness and positions of folds. The adjustments take only a minute. The job can often be done in the time used to set up other folders.

It will save high priced clerical time spent in manual folding, overtime in peak periods, the expense of having jobs farmed out . . . and pay for itself quickly.

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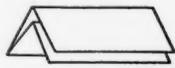
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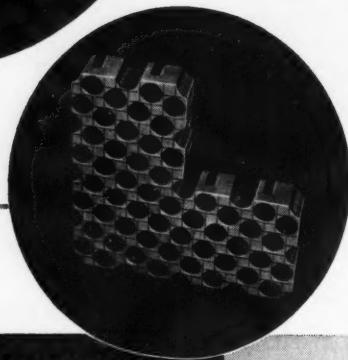
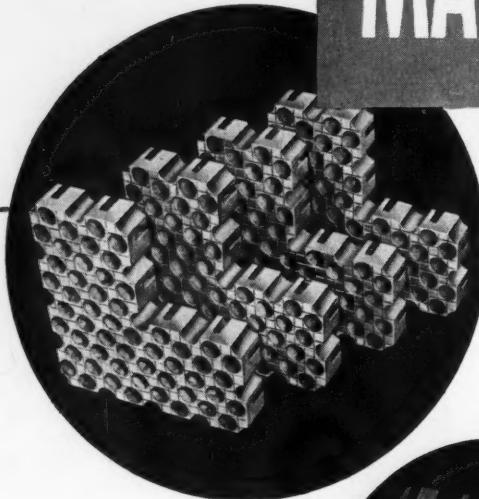
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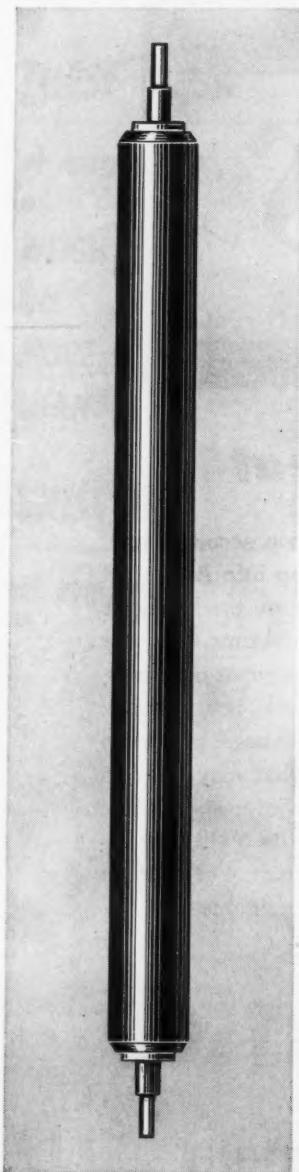
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International Printing Ink



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The skilled craftsmen of this leading company rate Gemtone inks as worthy partners of the finest engraving, the highest quality printing and the best available stocks. With Gemtone, they know that colors sparkle, halftone dots stay sharp and highlights bright.

As with all Gemtone printed work, these Celanese preprints have a "premium finish" and realistic illusion of depth. The texture and finish of each fabric stand out as in real life. Satins and jerseys look like satins and jerseys.

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Printers everywhere tell us that IPI Gemtone inks are tops for 4-color process printing on sheet-fed presses. They are a gem in the pressroom. Ask your IPI salesman or write us today at the address above for free Gemtone Comparison Folder.

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As far as we can see, there will be no shortages of printing inks—colors or blacks. But we are running into difficulties. It's not because of Korea or U. S. defense—although these have aggravated the problems. The chief reason is an unprecedented demand. Why? Warehousing? Hoarding? Fear of rises? Scarce buying? We don't know, frankly. There is the same demand for raw materials to make printing inks—producing shortages,

high prices—even black markets in some. Raw material suppliers have been forced to set up voluntary rationing.

Manufacturers of all pigments have been handicapped by long strikes in plants producing alkalis essential to their production. Estimates claim soda ash production down 60%. The strikes are being settled, but their effects will be felt for some time.

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Here's another Harris press with production in its blood.

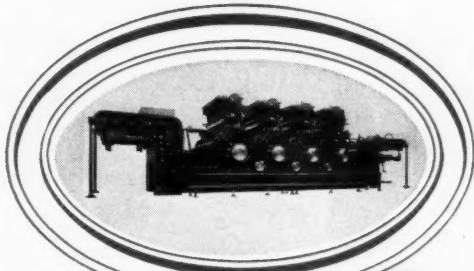
Check the Harris pedigree with pressmen and owners. Ask them about the superior register... about dependability... about quality of print. They are all here in this press, together with operating refinements proved over and over by Harris-equipped plants.

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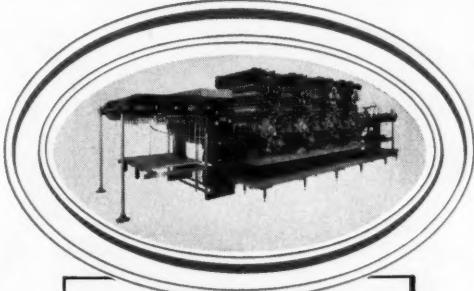
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Grandsire • HARRIS Model JT

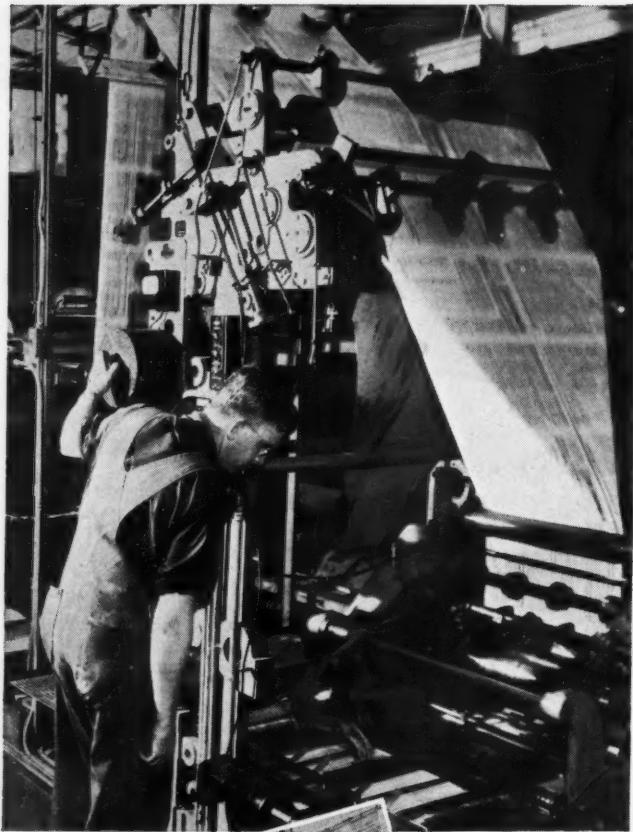
First, four-color offset press. Another case of supplying just what our customers order. They asked for it. Harris built it.



Sire • HARRIS Model LSM

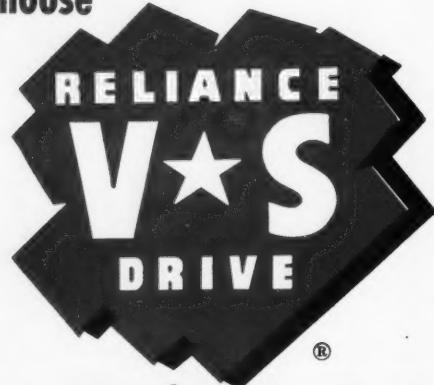
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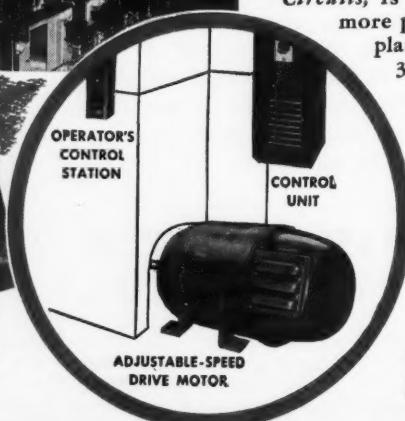
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every phase of every job
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Precision is the essence of Cottrell rotary letterpress printing.

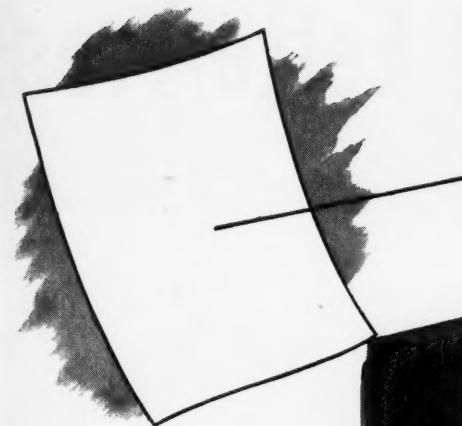
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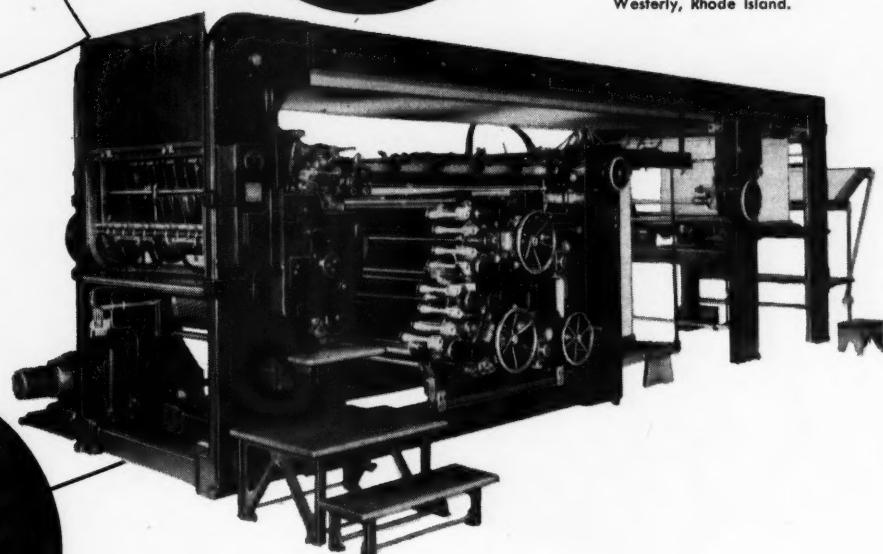
C. B. Cottrell & Sons Company
Westerly, Rhode Island

Claybourn Division: Milwaukee, Wisconsin
Sales Offices: New York, Chicago, London



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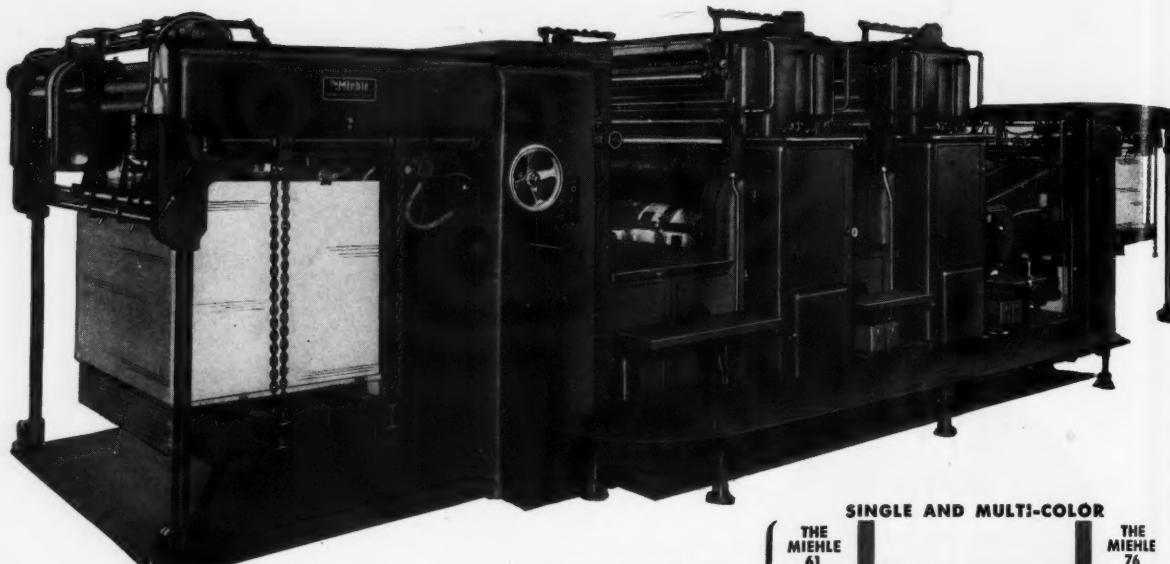
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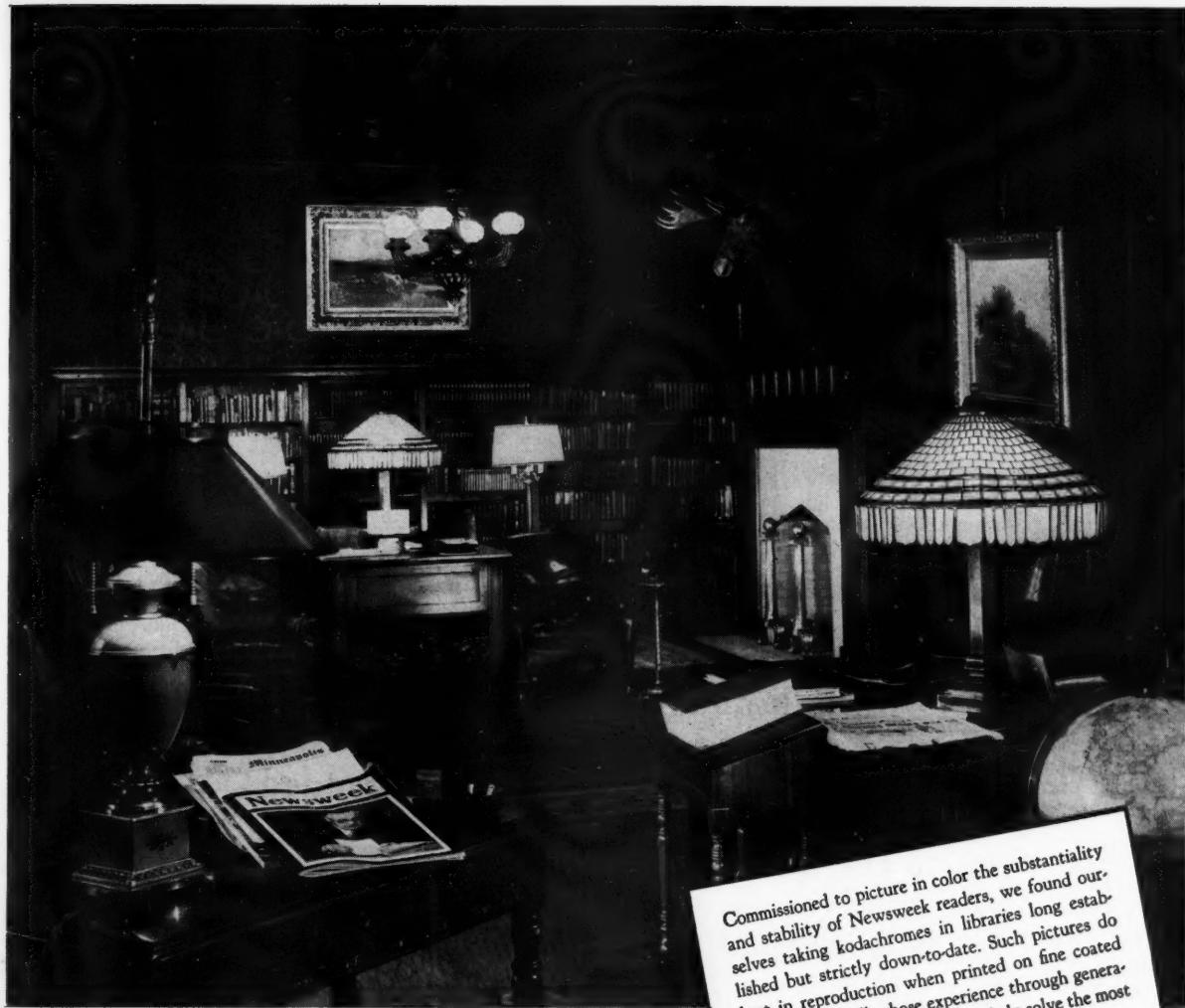
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Cantine's Coated Papers

Sold by Leading Merchants. The Martin Cantine Company, Saugerties, New York. Specialists in Coated Papers Since 1888.

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Commissioned to picture in color the substantiality and stability of Newsweek readers, we found ourselves taking kodachromes in libraries long established but strictly down-to-date. Such pictures do best in reproduction when printed on fine coated paper from a mill whose experience through generations of success prepares them to help solve the most difficult printing problems of today.

—Nickolas Muray

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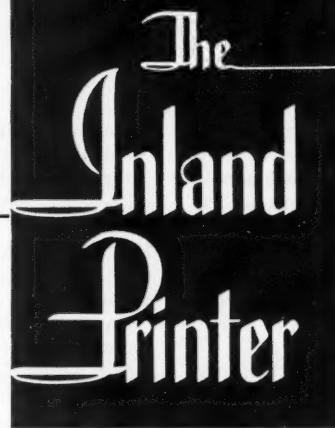
ever sank under the burden of the day.

**It is when tomorrow's burden is added
to the burden of today that the weight
is more than a man can bear.**

—MACDONALD

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF
THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

J. L. Frazier, *Editor*



NOVEMBER • 1950

VOL. 126 • NO. 2

Contract Plan of New York Printers Group Builds Income from Waste Paper

By **Ronald Savery**

EASTERN EDITOR

• GROUP MARKETING of waste paper by means of a centralized plan of operation is cited as another example of the advantages that can result when printers act cooperatively to solve industry problems. Waste paper disposal, particularly for many medium-size or smaller plants, is apt to be an irritating, troublesome matter. While the paper is "waste" in a sense, it is also raw material, an important source of revenue. In attempting to get a fair price, however, the printer is often handicapped by a lack of knowledge as to how best to proceed, and by the fact that he can't hold his paper off the market. Due to space and storage problems, he has to get rid of his waste paper. This puts him at a disadvantage in bargaining.

Many printers have been able to work out satisfactory individual arrangements with the waste paper dealers; many others are not able to do so. For the latter, group marketing within their community may provide an answer to the double problem involved—systematic collection and disposal, along with a fair price at prevailing market levels. In many cities and towns the waste paper business is not too responsibly organized. A big advantage of the group contract plan is that it puts the arrangements on a sound business basis profitable to both sides.

A logical method of group marketing is to handle it through local trade associations. It is possible, of course, for any group of printers to get together and work out a cooperative system of waste paper disposal. Where there is a local employers association, however, the framework for group action is already in ex-

istence and functioning. The association can undertake a waste paper disposal plan as one of its functions in the same way that it renders service to members in other matters involving industry welfare.

As a specific case in point, let's look at the plan for waste paper that New York Employing Printers Association has had in operation for thirteen years—a long enough time to prove its practicality, and to demonstrate the satisfaction expressed by members who participate in it. NYEPA is not the only eastern association with such a service. Printing Industries of Philadelphia, for one, has had such a plan going since 1943.

Briefly, the situation, as NYEPA found it in 1937, was this. Competition among waste paper dealers was at a minimum, making it difficult, or even impossible, for many individual printers to make satisfactory arrangements. Often, it was a case of taking what was offered in the way of price and service, or leaving it alone. Pick-up service, generally speaking, was not what it should be. Prices received frequently did not reflect true market levels. All these are conditions no doubt familiar to printers in other parts of the country.

It was decided at NYEPA to form some sort of collective waste paper service in which members could participate on a voluntary basis. First program considered was to handle the whole thing through the Association headquarters. This brought up the question of details

concerned with actual marketing of the paper—selection of dealer or dealers; price determination; checking on classifications of different kinds of paper which bring different prices; setting up the most economical and efficient methods of segregating the various papers; bundling or sacking them for collection. It was felt that specialist help in these matters would result in a better deal all around. This decision led to selection of the James Flett Organization to act as marketing agent for the Association.

Flett is a specialist firm in the business of marketing numerous kinds of scrap or waste material. Although the organization serves a variety of industries and commercial enterprises it has always been closely associated with the graphic arts. Its founder, James Flett, was in charge of purchasing for R. R. Donnelley & Sons, Chicago, thirty years ago, when he conceived the idea of setting up a service which could provide expert aid for printers in marketing their waste materials on an economically sound basis.

Waste and scrap business, Mr. Flett felt, is essentially a "trading operation" requiring a specialized knowledge and experience. He felt that the great majority of plants have neither the time nor the personnel to handle such an operation for themselves with maximum returns. Disposal of waste paper—the only product of a plant, the Flett organization points out, that represents "100 per cent profit"—is often looked upon as a "necessary evil" by the average printer who is unable to realize the financial return from it that he should. Even a firm as large

as Donnelley's, it was felt, might benefit from such a service. Accordingly, James Flett set up a business which, during thirty years of existence, has grown to include six branches in key cities across the country in addition to the main office in Chicago. Donnelley was the firm's first customer, and remains one to this day.

In outline, the contract agreement between NYEPA and Flett is as follows. It is a three-year contract, subject to reopening or cancellation by either party under certain specified conditions.

Flett responsibility is to select the dealer, or dealers, who will handle waste paper of Association members who participate in the plan. The organization also supplies advice to printers on classification of their waste papers; helps them set up the most efficient methods of preparing the papers for pick-up; sends out inspectors regularly to check on collections and proper classification of the papers by the dealers; negotiates prices geared to actual market values, month to month.

Basis of the Flett service is intimate knowledge of and experience in the business of marketing waste and scrap materials. Their fee is five per cent of the amounts paid to Association members by the dealer. Lloyd S. Knight, Flett vice-president in charge of the New York office, points out that this arrangement puts his organization in the position where his interest is "identical with that of the client," so there is every incentive to work for the proper price and the best service.

Amount to be paid for the waste paper is based on the mill price as officially quoted on a designated day of each month, minus a reasonable profit for the dealer. NYEPA handles all bookkeeping and accounting. At the time of pick-up, form slips describing the transaction are made out in triplicate. The dealer gets one; the printer keeps one; the third goes to the NYEPA. When the time for payment comes up each month, NYEPA notifies the dealer of the over-all amount due. This lump sum check from the dealer is sent to the Association where individual checks are then made out for members, deducting Flett's commission. Total amount of the commission is made out in another check by the Association and sent to Flett.

Provision is made by NYEPA for the type and frequency of service required by individual members. Pick-ups are designated, the frequency depending upon the amount of waste

paper each printer has for disposal. Most of the pickups are at regular intervals, the larger plants getting once-a-day service. Some smaller plants have a "call" system whereby they notify the Association whenever they have a sufficient amount to be taken away.

In some instances a member may have such a large regular volume of waste paper that he prefers to deal on an individual basis. Where this occurs the Association works out the arrangement which usually involves a direct-to-mill sale through Flett.

The whole plan is thus geared so that each member—small, medium-size or large—can get the type of service which most closely fits his needs.

As to the results, S. D. Brown, Jr., manager of the waste disposal service at NYEPA headquarters, quotes these figures: At the beginning of the service fifty-six member firms joined in the plan. During the first

CAPITAL EXPENDITURE BUDGET IS A SAFETY VALVE

● EXPERIENCE teaches us that most salesmen of printing equipment are suave, agreeable, very pleasant humans with whom to deal. But experience has also been a dear teacher to many printers who have listened too eagerly to the siren sales talk of these affable gentlemen of the road.

The old adage "Look before you leap" is one which will bear practice before you start overinvesting in new plant equipment.

Ability to obtain a satisfactory return on investment is one of the measures of good business. No new investment should be considered unless there is reasonable assurance that the record of earnings will be maintained or improved. No appropriation of funds should be made without a profit test first being made.

Equipment purchased at less than 100 per cent of present cost levels, upon which depreciation has been taken, possesses very little replacement value. The fellow who has been following the trend by using an accelerated depreciation, based upon present-day replacement costs, is to be commended for sound judgment.

More often than not, available capital for expenditures is normally limited, and management finds it necessary to limit capital expenditures to such funds as may be provided by depreciation and profits retained in surplus.

A capital expenditure budget is a tool worthy of development in any plant, enabling management to plan

month of operation, two hundred tons of waste paper were handled. At the present time well over a hundred members are participating and the amount of paper disposed of averages 600 tons a month, including the direct-to-mill transactions. Mr. Brown reports expectation of total revenue for 1950 in excess of \$75,000.

When the bottom dropped out of the waste paper market last year member firms still continued to receive their checks. Some of them, of course, were for very small amounts, but at least these printers were not paying to have their paper hauled away, as happened in the case of some plants.

"Long term" benefits to members are summed up by NYEPA in the following three points (1) Assurance of receiving market prices for waste paper; (2) Pick-up service geared to the needs of individual firms; and (3) Proper paper segregation to assure maximum revenue.

consistently in line with the funds available, either from depreciation reserve, profit retention, or outside financing.

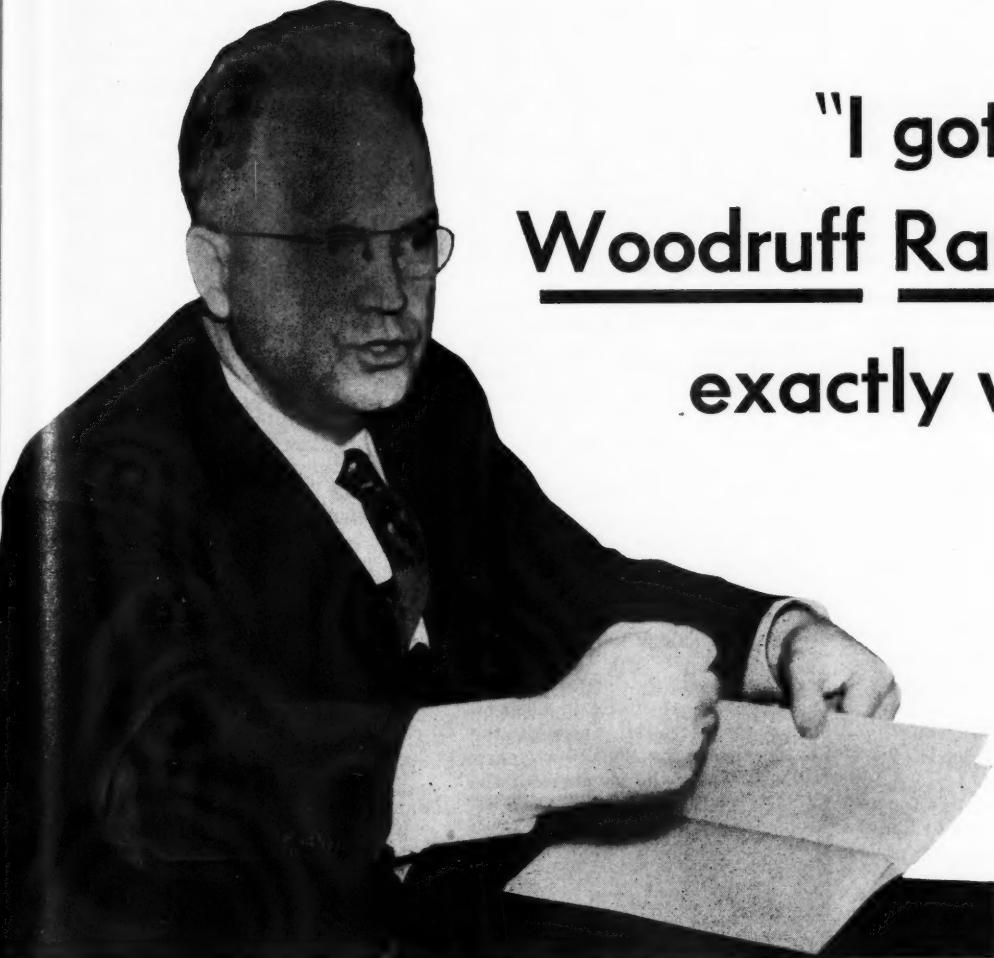
Certain expenditures should have priority. Repairs and replacement of present equipment and general plant improvements are to be considered before additions calculated for cost reduction, increased capacity, or new products come into the picture.

How often (all of you know it for a fact) does the printer impulsively decide that by purchasing a cylinder press, or some other piece of equipment, his sales and profits will automatically increase? It does not work that way. A very good rule is never to purchase new equipment until the time when a double shift cannot take care of production. No need for an engineer to tell you a couple of verticals will cost less, operating on two shifts, than four on a single shift.

Some firms establish a rule that no new equipment be purchased unless the total cost, plus 10 per cent before taxes, can be recovered in a ten-year period. Others say in five years if money is short.

There are smooth traders in the industry. We recall an old drum cylinder, traded so many times no one knows the ownership, which still resides, or did, in an out-of-the-way corner in the original owner's plant. It figured in many a deal, but never was carried away.

Careful buying will protect the cash balance.—*M. D. Binford*



"I got to tell Woodruff Randolph exactly what..."

By John W. DeVine

RECENTLY, I got to do something I have wanted to do for almost five years, something I believe every editor, publisher, and printer who operates a union shop would enjoy doing: I got to tell Woodruff Randolph, president of the International Typographical Union, Indianapolis, Indiana, exactly what I thought of him and his organization.

The difference between my doing it and a publisher doing it is the fact that I was a member of his powerful organization, and having read of what other union leaders do under similar circumstances, and knowing the reputation of Woodruff Randolph as a labor leader, I was expecting immediate and definite retaliation when I committed the awful blunder of bearding the lion in his den. I knew I was cutting my throat, that when he had finished with me, I would no longer be just an ex-member of the typographical union, I would be a blackballed member of the union; and my name would be on the blacklist in every big union newspaper and printing office in the country, and henceforth

I could look for work where I could find it. But I had become so thoroughly disgusted with things I had seen, I was ready to start a rebellion of my own, and I wanted to do it where it would attract the most attention.

And then an ideal situation was dropped right in my lap.

Let's start at the beginning. I grew up in small town printing offices, open shops, during the time when you had to do more work and better work to hold your job—and when a bigger salary was obtained only if you earned it; where your income depended on your output.

During the war years, I moved to Corpus Christi, Texas, where, I soon learned, you had to be a member of the union to work.

That suited me fine. I believed in men working together, sticking together, fighting together. I also believed in the right of each man to advance his own conditions as much as he was able, and that what he amounted to depended upon him—and not the government. So I joined the union. It was a special privilege.

Now, I would be among men who felt the same as I did about work.

Three days later, I received a rude awakening. I was told in no uncertain terms, "Slow down. You're showing us up. You're doing too much work." Foolishly, I protested. "Either slow down or you will find yourself tossed out on your ear," my informant said.

Within a year, I grew accustomed to seeing men slow down their work; in fact, sometimes, not even do it. I had devised a system that met with the other workers' approval. I worked for twenty minutes and loafed ten. That way, I could keep up my speed and keep down my production.

I liked the idea even less when I was placed on a negotiating committee to seek a new contract. A year on this, and I knew what was coming. I pulled my slug and went to work in a small office where I could continue to produce to the most and best of my ability. In fact, when a fellow worker quit, I convinced the boss he and I could do all the work by ourselves, and we did it.

Therefore, I was not one of the members who were locked out at the Corpus Christi *Caller-Times* but even if I had been, I would not have blamed the publisher for his move. As our union membership dwindled, I started once more attending its meetings, and despite the fact some of the other members did not agree with my ideas, I was elected vice-president and chairman of the executive committee.

Things were shaping up.

Then came the big news. Our secretary, W. D. (Bill) Sanders called me. "Woodruff Randolph and Don Hurd are going to be in Houston next weekend," he said. "How about going up and having a meeting with them?"

Sanders arranged the meeting for Sunday morning as early as we could arrive, Randolph consenting to confer with us at Rice Hotel, previous to the meeting of the Texas Progressive Party.

Fifteen minutes after we arrived, Woodruff Randolph, Don Hurd, and other executives of the union which has continuously and stubbornly defied the Taft-Hartley Act, Denham, the editors, and everyone who opposed their tactics, met us in the lobby.

We retired to the mezzanine for a private confab. In addition to Sanders and myself, there was our president, John Hoeber; also Fred Dempsey and Pete Forester of the executive committee; and R. E. Brown, of Kingsville.

I had been expecting a large, gruff man with bulldog jaw, of the blustery type such as John L. Lewis is pictured, so I was not at all prepared for the man who was introduced as Woodruff Randolph. He had on a rather worn blue-serge suit, which did not surprise me as he does not receive much more than the average printer today, the union having voted against an increase in his salary three times. His tie had seen better days, and he has a habit when talking of continuously winding it up and down between his fingers which does not improve its appearance. He stands about five feet eight inches, has gray eyes, and almost white hair. His skin, slightly tanned from a week's exposure to Texas' blazing sun, is soft. His grip, though firm, also was soft, and I wondered if it were the gloved hand of steel I was shaking. I was to learn. His greeting was warm and friendly, and he gestured to chairs, as he asked, in a low, quiet voice, "And what can I do for you gentlemen?"

He much more resembled a kindly old priest than the ogre I had been led to expect; this man who refused to sign a statement he was not a communist, declaring that asking union leaders to sign was in itself an act of communism; this man who spent weeks testifying before government officials; who has opposed every effort of national leaders and an unfavorable press to force him to surrender various rights he maintains belongs to his union.

Delegations from San Antonio, Dallas, and other Texas points were waiting to confer with him, so I did not wish to waste time. I explained briefly what we wanted in connection with information concerning our lockout; and he supplied the information in kind.

However, he seemed in no hurry, so I took advantage of a lull in conversation to get in my say.

"Mr. Randolph," I said, "I want to tell you something." Then as an attention-getter, I blurted out—"Next year you are going to lose your contract in San Antonio just like you lost it in Corpus Christi, and like you are going to keep on losing contracts all through the South within the next few years, for one reason: the members of the union are falling down on their jobs."

There, I had started it. Had begun what I wanted to tell him for five years. I had let him know what I felt about it. I could tell he was as surprised as the rest of the fellows with me.

"What do you mean?" he asked, and I could hear the steel in his voice; but I had gone too far to back down now.

"Just this," I said: "Down here in the South, each winter, we get the dregs of the union. We get the drunks, the drifters, the men who won't do their work. We had them at Corpus Christi; they slowed down work in the office; they took over our union meetings. I've seen fellows sit out an entire shift and not do a lick of work." I was talking fast now because I didn't want to be interrupted, but neither Randolph nor Hurd tried to stop me.

"Until officials of the union wake up to this and make their members do the work they are supposed to do, they are going to keep right on losing contracts all over the United States, and before you know it, there won't be any typographical union."

By then, I was expecting both Randolph and Hurd to jump to their feet and order me thrown out of the

union. I had heard of it being done in other unions, and I fully expected it, but I had become so disgusted with things I had seen union members do, I was resolved to get it out of my system.

But I had run out of breath, and sudden realization of the effrontery of my charges stopped me. I looked at Randolph. He was sitting quietly, his gray eyes studying me. He was no longer twisting his tie. I glanced at Hurd; eyes squinted, he was watching Randolph.

After what seemed an hour, Randolph said, "Gentlemen, I hardly know what to say." He moistened his lips. "This is the first time I ever heard anything like this." He turned to Hurd. "Don, did you ever hear anything like it before?"

"No, sir," was Hurd's instantaneous response.

Randolph turned to our president, who knew nothing of what I had planned to do. "What do you think of what he said, Mr. Hoeber?"

"I think he's absolutely right," said our president, and at that moment, he could have had my last dollar.

"What do you think, Mr. Sanders?" Randolph pursued.

"Everything he has said is true," Sanders said quietly.

There was a hush that sounded noisy. Randolph again rolled his tie up and down, up and down, then turning once more to me, he asked, "Why haven't I heard anything about this before?"

"Your men probably were afraid to tell you," I said.

We knew Randolph was upset. He said nothing for several seconds, then adroitly changed the subject back to our immediate problems, advising us. A few minutes later we left, on his parting words, "You fellows be at the meeting this afternoon." Was it a warning of things to come? I wondered.

I didn't waste time, then, worrying about what I had said. Like Caesar, I had crossed my Rubicon. I had said my say, and I was stuck with it.

The Progressive Party meeting was to start at 2 o'clock. Randolph was at the door. With tingles crawling up and down my spine, I approached. His eyes told me nothing as he nodded, but I knew if Randolph were going to denounce me, it would be when he made his speech at this meeting to organize the Progressive Party to fight for a continuation of the Randolph tactics and aggressively oppose many Texas anti-labor laws, enacted in years

past. Would he cauterize me before all these local union officers or wait until he returned to Indianapolis, send a letter to the local?

One speaker after another was introduced. All the while I was wondering whether I should leave and learn later whether I still belonged to the union. Randolph would be the last speaker, and I was torn between a desire to leave quietly while I could slip out in one piece or remain and hope I had a chance to defend myself if he did pitch into me.

I resisted the temptation firmly as he was being introduced "as the man who," and counted the men in the room. I was almost as far from the door as I could get, but thought ruefully I might get out a window. Then Randolph took the floor.

He spoke quietly, nothing flashy or emotional. Just soft, low-spoken words about unity, history of the union, the challenge to unionism being set up through new inventions and trade schools; the necessity for unions to keep control of new machines as they were introduced in the shops; telling of strikes in various cities and what had been done.

Then he paused dramatically, arranging his words, his eyes sweeping the room until I knew they rested on me.

"Gentlemen," he said, "Today I was told something I did not know. Union men take an oath never to talk about another member, and so I had not heard of this." Again he paused, letting his seriousness permeate the room.

"Uh—oh," I thought, bracing myself. "It's coming. He's already given me one dig. Look out," and I tensed myself. Randolph was still looking directly at me, and I could feel the fire in his eyes. Randolph has been described as the man who can call you a name so politely it takes you three days to realize it, but I had already caught the jibe.

"Today," he repeated, "I was told things I could hardly believe about union members." And then, he launched forth like a bird sweeping down on its prey. He went into what unionism meant: a skilled tradesman, competent and anxious to do his work better than any other member of his craft; a man who comes to the job intending to earn more than his salary; a man with pride in his work.

"I was trained to believe," he said, "that a union man is something special; a man skilled in his work, respected by his employer for his ability and his accomplishments. What I have heard today makes me

wonder. Has the scarcity of labor, brought on by the war, brought our union to this condition?

"Now, I can't make you fellows change this. I can only tell you what to do. It is time for us to clean up our own house, to see that our members do their work as it should be done. I can tell you this, but seeing that it is done is up to you. No amount of wishful thinking will remedy it. A wishbone is never a backbone. When you officers go back home, start looking about you. If you have members who are incompetent, make them competent; if you have men who are laying down on the job, speed 'em up; or else get rid of them. If you do not, the day will come when, walking the street looking for a job, you will wish you had."

Randolph spoke for two hours, but not a man left the room. And he drew no punches in telling the members what they had to do. "You are the men who should be setting the example of good work," he declared. "It is up to you to make printing the art it is supposed to be."

Once more I received a shock. My experiences had led me to believe the union contained a majority of



Woodruff Randolph, as he appeared in 1949—addressing the PIA Convention at Los Angeles

men who thought the world owes them a living and that they should be given fat pay-checks because they were members of the union. But this audience of the officers of Texas unions were men who thought like I did. They believed in the union as Woodruff Randolph had explained it: a group of men far above

average in their work, who can turn out better work and more of it than any competitive workers. They gave Woodruff Randolph a standing ovation, and during the ten minute recess many congratulated him.

Woodruff Randolph heads an organization represented in almost a thousand of the larger cities of the United States and Canada; an organization which voted a five per cent deduction from its weekly paychecks to help carry on strikes in Chicago, Miami, Trenton, Corpus Christi, New York City, and other cities; and every month each member receives a complete report of everything the union has been doing through its *Typographical Journal*.

Randolph writes an article each month for that magazine; Don Hurd writes another; the vice-president, Clarke, writes a third. These men wield a tremendous influence over the organization. At Houston, Randolph started a fight I hope he carries on through his journal each month until he drives home to every member the necessity of producing a product that is worthy of the paycheck he receives.

Today, government reports state that printers are paid the highest rates of all skilled crafts, an average over the United States of \$1.89 per hour, several cents above their nearest competitor. I believe Randolph and his assistants are going to launch a program through the union to see these men earn their pay together with bigger and better paychecks as prices spiral and wages increase under added production.

The speech Randolph made at the Progressive Party meeting in Houston did not appear in the press. Randolph was speaking to compositors of Texas newspapers—not reporters. It is seldom that you see a printed report of a printers' union meeting. Workers would rather their names did not appear.

Woodruff Randolph knows employers can pay their employees only in proportion to what they produce for him; that to earn better salaries they have to make bigger profits for their employers, and then make their demands. If he carries forward his program announced at Houston as he has carried on his fight against you readers of *THE INLAND PRINTER* to obtain better salaries, better working conditions, shorter hours, more benefits, you gentlemen are in for a surprise. Union members once more will become outstanding skilled laborers, will be worthy of their hire and of your esteem.



Illustration courtesy of The New York-Phoenix Art Journal

Fit Your Illustration to the Paper on Which It Prints

By Forrest Rundell

• FEW ARTISTS who draw or paint illustrations for magazines realize the importance of fitting their technique to the paper to be used. Yet when this is not done the illustration lacks effectiveness, detail which should appear is completely lost, and the tonal result is disappointing.

The secret of fitting the illustration to the paper lies in a study of the number of halftone dots used to reproduce the picture. For example, if the picture illustrated here is to be reproduced on newsprint, it will probably be made 50-line screen (shown on Plate I). This allows only 2500 dots to the square inch. See how much is lost here as compared with Plate IV.

On magazines where the paper has a rough finish, 85-line screen is often called for. This picks up more of the lines because the image is reproduced by 7225 dots to the square inch.

The 100-line screen used on Plate III picks up still more detail because it has 10,000 dots to the square inch while in the 133-line screen used on Plate IV, 17,689 dots appear, more than seven times the number per square inch on Plate I. This gives the most complete and satisfactory picture of the four screens used.

In all magazine work the fineness of the screen is determined by the printing qualities of the paper used. The screen cannot be changed by the individual illustrator. Therefore if an artist is furnishing an illustration for a pulp magazine printed on rough paper where coarse screen halftones must be used, it will be necessary for him to avoid fine lines. On the other hand, if his illustration is to appear on a page of the *National Geographic Magazine* he can fill his drawing with all of the detail he wants.

This limitation applies to tints on line drawings as well as to halftones. Benday and Craftint are two processes which must be watched. While it is unlikely that an engraver will use a Benday screen too fine if he knows for what magazine the plate is intended, he has no control over Craftint. Here the control is strictly up to the artist. If the artist makes his original so large that the reduction is great, it will have the same effect as though the engraver used too fine a screen. In this case the artist may find his drawing blocked into a solid mass where he planned shading.

Detail Lost in Coarse Screens

Study the amount of detail appearing in the four illustrations above. They show better than any description how the picture is affected by the fineness of the screen.

Notice that in the pictures the texture of the shack does not appear in full value except in Plate IV. Notice also that the lines in the man's face are lost in the coarser screens. Careful study will show many other places where the detail is lost, particularly at the base of the shack, in the screen in front of the girl, in the tree trunk, and on the roof.

Your engraver will tell you what screen the artist must plan for. Then the artist must remember that the amount of reduction from the original determines the amount of detail that is held in the reproduction. An original 10 by 16 inches, for example, would retain the same amount of detail in 100-line screen when reduced to 2½ by 4 inches as it would in 50-line screen kept as large as 5 by 8 inches.

While your engraver will tell you what screen to use for any given magazine, it may be well to tie in the examples given above with some of the better known publications.

Four Examples to Consider

Plate I: 50-line screen. Used largely on newspapers. Any illustration involving screen technique on so-called "pulp magazines" should be made suitable for 50-line screen.

Plate II: 85-line screen. Used on machine-finish paper (generally made under special contract). Included are such magazines as *The Farm Journal*, *Farmer*, *Farm Bureau Press*, and *Farm and Ranch*.

Plate III: 100-line screen. Used on *Life*, *Time*, and *Newsweek*.

For the *Saturday Evening Post* it is customary to make halftones with 110-line screen. *Vogue* takes a still finer screen (120).

Plate IV: 133-line screen. Used by the *National Geographic Magazine*. Art work for general advertising printing is usually made for this screen.

Finely detailed work results in a blob on pulp; stark drawings appear unfinished on finer papers. The artist and the one who orders art work can avoid such disappointment.

Confession

• In the interests of accuracy we must correct the following two errors in our August issue: Louis Flader was for five years president of International Photo-Engravers' Union, not "Association" as stated.

Beatrice Warde, rather than Richard N. McArthur, should have been credited for the panel on page 77.

Lou and Mac, respectively, are to be credited for drawing our attention to the errors caused by pressure on the regular staff in working up the biggest issue of *THE INLAND PRINTER* in many a year. The accomplishments of both are such that they do not require (or want) credit due others, even given inadvertently.

J. L. FRAZIER, Editor

Saskatchewan Training Plan Solves Printer Shortage

• SINCE SHORTLY before the war, both the United States and Canada have been plagued with the problem of acute manpower shortages in the printing trades. While the populated centers managed to draw enough printers and linotype operators to meet their needs, the hundreds of small job printing plants and weekly newspaper shops scattered throughout the land were finding themselves in desperate straits.

The shortages of skilled craftsmen in the printing trade stemmed—in Canada at least—from a combination of three factors. During the war, training virtually halted as printing and newspaper plants cut help to a minimum. With the end of the war, this trade has enjoyed an unprecedented boom which taxed skilled manpower resources to the utmost. Finally, the lure of higher wages offered in larger centers drew increasing numbers of trained linotype men and compositors away from country shops, leaving them understaffed to the point where scores were forced to close up entirely.

For many years now, weekly publishers and small printing plant operators have been struggling to find some solution to the problem which would provide more than temporary relief for the situation. Repeated conferences, conventions, and extensive talks with provincial government officials have only now resulted in a new idea.

Basically, the new plan will concentrate on the schools in Saskatchewan's heavily populated rural areas. Government assistance has been pledged and the amendments to the provincial apprenticeship act have already been made which facilitated setting the plan in operation when schools opened for the fall term.

From the outset, it was realized by government men and printing plant operators that such a scheme, to be of value, must be made available to the greatest number of young people possible for a period of a few years. In this way, they believe, benefits will be of a more permanent nature and will release a goodly number of young printer and linotype apprentices into the trade each year.

Since it was naturally impossible for every rural school in Saskatchewan to purchase expensive printing

equipment or linotypes, some other place was needed to conduct the training. It was at this point the scheme shows its true originality. Upon the recommendation of weekly publishers and small plant owners, arrangements have been made to bring into their shops as employees limited numbers of students desirous of learning the trade.

Since practically every village or town in Saskatchewan has a weekly paper or printing plant of its own, students have convenient access to necessary equipment for their training. At the same time, originators of the scheme have decided to provide the courses themselves, in their own shops, upon an "earn-as-you-learn" basis.

At the outset, some difficulty was anticipated from union officials, but discussions with these men indicated that there was not too much aversion to the plan, other than that they fear the province will be flooded with printers and linotype operators in a few years.

In essence, the scheme will operate in this manner: A student in any rural area where a printing plant operates will, on application, be allowed to spend a few hours each week at work in the shop. The owner of the shop will supply training in type cases, linotype principles and operation, and press operation. The student will be required to learn proof-reader's marks, copy marking, and will even get a smattering of advertisement layout the first year.

Time devoted by the student to his printing course will be considered as regular school time and regular credits will be awarded upon completion of each term's work. These credits will be awarded on the advice of the plant operator or shop foreman in charge of student training.

Department of education officials are enthusiastic about the scheme, too. Its strongest selling point, they say, is that the plan makes available a wealth of equipment for technical training. Moreover, they point out, it will mean that school students in rural areas will, for the first time, have the benefit of trades training. Previously, such courses were enjoyed only by students residing in the major cities of the province.

Happiest of all, perhaps, are the publishers themselves for they see

not only an ultimate solution to their labor troubles, but some immediate relief as well. The students, they point out, will be able to do valuable work for the plant as they learn. Naturally the publishers have agreed to a fair wage for new apprentices.

So much promise does the plan show, that publishers and job shop

men throughout all of Canada and parts of the United States are sending inquiries to Saskatchewan's government. In the event that the new idea takes root in other provinces and states, many labor problems in the trade may be beaten—and beaten permanently.

By E. L. Pulford

How Will You Say Merry Christmas?

• ABOUT THIS TIME of year, printing plant owners and their salesmen start worrying about Christmas remembrances for their customers. We believe that, even in strict business relationships, there is something heart-warming in being remembered during the Christmas season. We wouldn't think of changing this custom.

However, we do believe that the Christmas cards should observe good taste, and that gifts, if any, generally should be modest ones. After all, Christmas is the celebration of the Nativity of Christ.

Dating from about the beginning of World War II there seems to have developed a trend toward bigger and more lavish business gifts at Christmas time. From personal observation around business offices we suspect that many of these gifts are tendered less in the true spirit of Christmas than as thinly concealed bids for future trade. Or are we being hopelessly naive?

We are not going to moralize on this subject. But we do know that expensive Christmas presents, given primarily out of business considerations, and not from friendship and genuine affection, can kick back on the donor. We've seen this happen.

Many a recipient, viewing an expensive present given for business reasons, has asked himself how the donor can afford to throw his money around in such fashion. Expensive gifts imply excessive profits—even if not true—at the expense of the customers receiving the presents. Customers may thank the giver, yet cynically conclude that they, the customers, are really footing the bill in overcharges.

"I'll bet," said one customer, examining an expensive desk set from a printing house, "that they're writing off plenty in their income tax return." Another customer, even while admiring a portable radio given him, vowed to question more closely printing estimates and bills in the future.

If the one receiving an expensive gift is a salaried executive, a pres-

ent may jeopardize his position. The employer may cast a suspicious eye on such lavishness, and consider it is a concealed pay-off. He may wonder whose interests his executive is looking out for. The net result may be that the printing customer may even discourage the giving of future business to the firm passing out such expensive presents.

Then there's the embarrassing situation in which two printing customers accidentally compare gifts from a printer. If the gifts have been scaled to the value of the customer to the printer, this situation isn't designed to make the customer who gets the cheaper gift happy. It very likely can create ill-will, the opposite of the effect desired.

Many recipients of expensive business gifts are embarrassed by them. They feel that such presents make them indebted to the printer. This

may be what the printer hopes for. However, this kind of indebtedness can sometimes weigh heavily on the customer and build up unconscious resentments.

Of course, there's the character, and we use the term advisedly, who expects expensive Christmas presents. He is adept at throwing out broad hints, and has the scruples of a "five percenter." Probably, if his business warrants it, the printer may be justified in pacifying him with a gift, given cold-bloodedly and without respect to the Christmas season and "good will toward men." However, the printer should not be surprised if such a customer takes his business elsewhere, regardless of the costly presents that he has openly and shamelessly solicited.

This year, as in the past, there will be a rash of so-called clever Christmas cards offered for mailing to customer lists. Not a few printers may originate "smart" cards in an ill-advised moment. We like the droll and the amusing as well as the next one. But when it comes to Christmas greeting cards, we think they should observe good taste and be the traditional and conservative type of cards that cannot possibly give offense. Christmas is a religious holiday. When we tread on our customers' religious beliefs we are walking on dangerous ground.

By Mrs. Harold J. Ashe

CHALK OVERLAY

Shrinking

THIS PROBLEM has created a lot of discussion of why does it happen and then it does not. We have been using the chalk overlay for many years and always keep this board exposed to the pressroom atmosphere and also make the overlays a day ahead and bury them between blotters and keep them there until we are ready for the press. This seemed to solve our problem in this pressroom.

I have had the pleasure of being employed in pressrooms where humidity was just about at the saturation point. Our overlay board seemed to absorb enough moisture and get so soft you could fold it without any sign of cracking. We just left them dry on top of some straw board and after they dried out as much as they could under the prevailing condition of atmosphere we kept them under cover between blotting paper until ready for the press. This also solved the problem in this pressroom.

One more trick that we should remember: the grain of this chalk overlay board should be considered. It will stretch and shrink as easy as other paper stocks do, so we suggest that on those large overlays it might help a lot to have the long grain the length of the piece you are using for this one.

By Joseph Kovec

A Buyer Complains that Job Estimates Are Shoddy, Incomplete, and Poorly Organized

By L. J. Willy

● I HAVE JUST awarded the contract for our annual catalog and buying directory.

After considering some of the bids on this job I couldn't help wondering why it is so hard to get concise, well organized estimates presented so they can be understood. You should see the hodge-podge of these on my desk right now!

Some time ago I sent a copy of last year's issue to several printers I thought might want to figure on our job. I sent along what I considered the important facts regarding changes in make-up for this year, the estimated press-run, number of pages, trim size, *et cetera*. I asked for an estimate on composition in the various sections.

Obviously, so far ahead of closing date, the size of the book could not be fixed to the page. Yet, only one bidder furnished a basis for figuring cost of less or more pages than stipulated in our specifications. Only two offered a figure for altered press-run (which, incidentally, has since been increased).

How Not to Estimate

One of the estimates named a lump sum for printing, including paper stock. There was no way whatever to determine what the paper cost would be for an extra form. Printing of the body included four color forms. If this year's issue had more color ads, or more color runs, there would be no basis for figuring the extra cost. The outside covers last year were printed in green and black, and while the second cover was blank there was a two-color ad on the inside back cover. The estimate included printing cover in two colors, with no reference to the color on the third cover. The figure for trimming the sheets was omitted, although specifically requested.

Another estimate handled the paper quotation in like manner. Here, too, there was no provision for changing the size of the book. This estimate didn't follow the specifications at all, as quotation for composition was given for two sections which are being eliminated this year, as explained in our specifications. Here, too, the reference to the cover was very indefinite, with no mention of the ad on the third cover.

One of the leading typographic houses of this city, which turns out beautiful printing, gave me the shock-of-the-month when the salesman brought in an estimate he had hand-written on note paper which merely said, "Printing \$0,000. Will be delivered to binder trimmed and banded for collation & binding"—no mention of quantity, or even of the item to be printed!

Not one of the estimates advised the hourly cost for revisions in buying directory listings.

gave all the information I had requested. I was *not* impressed by the efficiency of any of these, and couldn't help wondering if printing instructions would be ignored as completely as the specifications had been.

Like the immortal shoemaker's children, these firms didn't give much evidence of believing in their own product. The previously mentioned hand-written estimate submitted on note paper was the crudest of the lot, but only one of the entire group had a form for quotation, and it was the most ordinary-looking piece of printing I ever saw. The others were submitted on letter-heads and not too attractively typed as regards grouping and continuity. I had to do a lot of wading through to pick out the information I needed.

What the Buyer Wanted

What I really wanted—and would have furnished if I had been the salesman bidding on this job—was in effect a specimen invoice. The price per page for composition didn't go far enough. It should have been extended to show what composition for 100 pages in one section and 80 pages in another would cost, instead of leaving it to the buyer to do his own calculating. Instead of saying color forms would cost X-dollars each and ten color forms were estimated it would have been much more desirable to show ten color forms at X-dollars—a total of X-dollars. The extended figures could then have been totaled to give a total figure for the job—the old story of making it easier for the buyer to buy *your* product.

Also, an attractive quotation form lined up concisely and clearly would have been an awfully good salesman in itself. Any retailer will tell you the value of an attractive display of merchandise. The customers hurry by an obscure or inadequate display space poorly used. The same certainly should apply to a quotation on a job billing at several thousand dollars.

On the day I had pretty well made up my mind who was going to do our printing on this job, two of the salesmen who had submitted bids telephoned me to check on their chances of getting the business. It



Here is the other fellow's side of the printing story. Read one buyer's problems with several estimates, all different, shoddy, SNAFU

Likewise, all but two ignored completely the lamination of the covers. Having made no reference to it, they might have been expecting to job this out and deliver laminated sheets to the plastic binder—or possibly they expected him to handle this. One would never know!

Now, the reason for obtaining estimates on this job was to find out who could give me the best job at the most attractive price, but you'd be surprised how hard it was to weed out this information. When I assembled the most likely bids in front of me I spent quite a little time figuring what the job was going to cost, based on the different estimates furnished. Comparisons were difficult because not all of the printers

happened that both of them had given me figures considerably out of line with what I expected to pay. Rather than keep them hanging on a hook I told them quite frankly that their estimates were too high and I probably would place the order elsewhere. The next morning I had two revised and reduced estimates in my mail.

This decidedly rubbed my fur the wrong way. I certainly did not tell them their prices were too high with any idea of attempting to effect a saving for myself. I don't believe in holding a threat of a lower price elsewhere over anyone's head. When I ask for an estimate I expect the best price the first time. A "cut-throat" policy doesn't work to anyone's advantage in the long run. I'd be getting what I paid for.

Wanted: A Fair Estimate

My immediate reaction to the revised quotations was to question the reliability of the two firms. If they could afford to do the job at the lower figures the original ones must have been designed for sheer profiteering. And I hate to be made a sucker! On the other hand, if the first figures were a fair estimate, how much reduction in the quality of our job would be necessary to produce the required profit with reduced return?

I am not interested in the reasons for price variations between the different estimates. Those are printer's problems. All I want is a fair estimate for a good piece of work.

Next time you bid on a job for me give me your estimate on an attractive sample of the quality of your work. Give me the information I requested, presented with the initial facts highlighted. Make it easy for me to see what your offer holds for me and give me a fair price for the job to be done.

And you're quite likely to get the order.

Installs Molding Process

The Webb Publishing Company of St. Paul, Minnesota, installed the Monomelt Thermoplastic molding method some time ago.

A substantial reduction in form storage and tie-up of metal and type is announced through the conversion to plastic molds which can be filed and used repeatedly. The Webb plant has installed the molding press in the composing room. The cleanliness of the process makes this move possible, with resultant decrease in the handling and transporting of heavy forms.

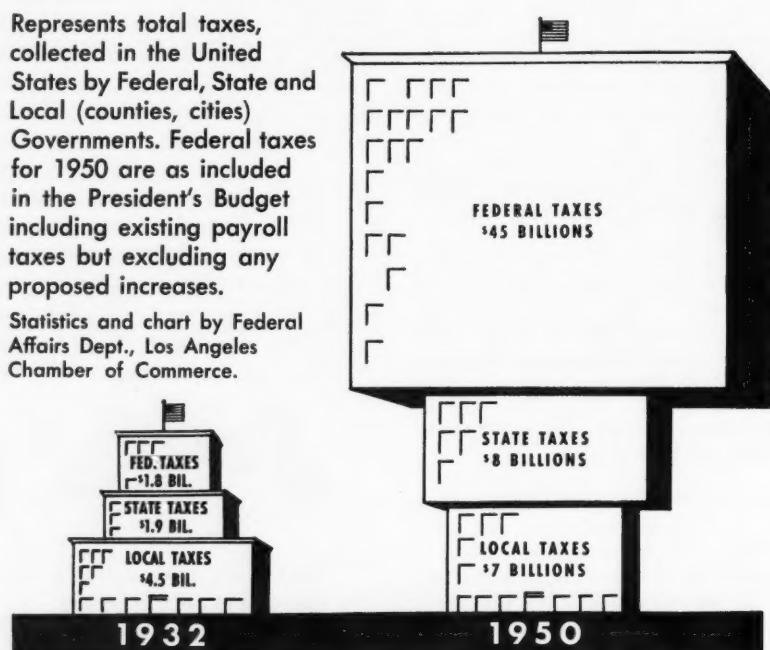
The Hand in Your Pocket

The New Look in Tax Architecture

In 18 years the tax building has grown BIG and top HEAVY!

Represents total taxes, collected in the United States by Federal, State and Local (counties, cities) Governments. Federal taxes for 1950 are as included in the President's Budget including existing payroll taxes but excluding any proposed increases.

Statistics and chart by Federal Affairs Dept., Los Angeles Chamber of Commerce.



Did you know that:

When you buy a car in the \$1600-\$2000 group you pay from \$355 to \$466 in hidden taxes?

That on a woman's hat there are about 150 taxes from the raw material state to the moment when you say "I'll take it."?

Half the price of a pack of cigarettes is taxes?

Vacationing motorists last summer — you among them — paid \$212 million in gasoline taxes?

That there were 116 hidden Federal and state taxes (not counting any local ones) on your summer suit?

That 151 taxes — Federal and state — are levied on your poor little loaf of bread?

That 100 taxes hide in an egg?

\$2.10 in taxes is tacked onto that fifth of blended whiskey?

Earl Richert, a reporter in Washington, D. C., was assisted by the Tax Foundation in the findings summarized above.

Today's Management-Production Problems Emphasized as Photo-Lithographers Meet

● EMPHASIS on "immediate problems" in major phases of management and production featured the program of the Eighteenth Annual Convention of the National Association of Photo-Lithographers, held at Washington, D. C., October 25-28. The busy four-day schedule under direction of executive vice-president Walter E. Soderstrom, attracted an attendance of close to seven hundred from all parts of the country. The annual dinner dance and entertainment program capped the social climax on the closing evening.

A. J. Fay, of National Process Company, New York City and Clifton, New Jersey, was chosen as president for the coming year. He succeeds Charles E. Mallet, of Rand Avery-Gordon Taylor, of Boston. Continuing in office are: Penn R. Watson, Sr., of William J. Keller, Incorporated, Buffalo, as treasurer; Walter E. Soderstrom, New York Association headquarters, as executive vice-president; and E. Ames Hilberts, also of New York headquarters, as cost accountant.

Audience Participation Forum

As customary, a comprehensive exhibit of supplies and equipment was offered as an important part of the convention arrangements, a total of forty exhibitors showing their latest developments in machinery and production aids. In addition, a special forum was given over to an analysis of "outlook on equipment, supplies and materials," headed by a panel of supply representatives.

The convention schedule consisted of morning and afternoon speaking and discussion sessions. The all-day technical forum on the final day was heavily attended. This forum has become a standard—and highly popular—feature of NAPL conventions, sponsored by the Litho Club of the host city. A panel of eight men, each specially versed in a technical production phase of the industry, headed up the discussions, which took a question-and-answer form, participated in by the audience. Al Materazzi, president of the Washington Litho Club, was moderator.

Opening the initial session with a talk on "planning for the days ahead," Charles Mallet stressed that the fundamentals of good planning

By Ranald Savery

EASTERN EDITOR

should be the same, regardless of whether the future will be influenced by an economy based on war, or on peace. The lithographer, in planning his business for stable profits, no matter what the conditions, he said, should look beyond "mathematics and finance, and into such things as the market, quality standards, personnel, organization." The scope of management, he pointed out, takes in men, money, methods, machinery and materials. Through management alone can these be controlled and directed in profitable channels.

Keys in profitable operation listed by Mr. Mallet included the "Profit Chart"—an accurate analysis of how much business has to be done at how much, to make a profit; a budget set up from the profit chart, and rigidly adhered to; control—selling and production of jobs that fit the particular plant, its area and market.

In another address, Mr. Hilberts went into some detail regarding what Mr. Mallet termed one of the most important tools of control—cost accounting. Specifically, Mr. Hilberts spoke on "setting up hourly cost rates and production standards," prefacing his remark with the statement that, "the great majority of lithographic shops have little or no cost finding facilities, none but the vaguest ideas of production standards, and consequently no control over these important items of the business."

Terming the setting of production standards "one of the great needs of the industry," the speaker made these recommendations:

Setting Production Standards

Standard or budgeted hourly cost rates should be prepared for each cost center in each plant; these budgeted hourly cost rates should be used by the estimating department in determining the charges made for each job; the budgeted hourly cost rates should be revised periodically; budgeted hourly cost rates should be compared with the actual hourly cost rates and revisions effected if the usage of the rates results in an under recovery or abnormal over recovery of costs; production stand-

ards should be established for various operations in every cost center; the best operating method available should be selected, including standardization of all surrounding conditions that influence the effectiveness



Photo-Lithographers Association's new officers: Walter E. Soderstrom, executive vice-president; A. J. Fay, president; Penn R. Watson, treasurer

with which the worker performs his task; direct labor standards, once they are true standards, should be determined on the basis of time and motion studies, average of past performance, or advance estimates; production standards should be compared with actual time consumed and variations investigated.

In presenting his annual review of labor relations in the lithographic field, Mr. Soderstrom outlined a number of contract provisions included in key areas across the country. He stated that while increased cost of living was the main argument for wage increases and other benefits, statistics showed that the lithographic wage scale had risen 113.9 per cent since 1939, while cost of living had gone up only 72.5 per cent. Any further wage increases, he

indicated, should be granted only on the basis of greater production, "individually and collectively." He also warned against the dangers of continuing the practice of premium pay, suggesting that changes in the apprentice system were desirable to provide a sufficient quota of skilled manpower in the plants.

John J. Deviny, Public Printer of the United States, spoke briefly on the present requirements of Government printing in the offset field, which he said, have been steadily increasing since outbreak of the Korean war, and probably would continue to be heavy. Lithographers, he said, will be expected to "increase production capacity under the handicaps of allocations and priorities." For the industry's own best interests, as well as the interests of Government requirements, he advised NAPL to establish its own tentative program of quotas and controls, planned to avoid "unnecessary hardships on special segments of the industry"; that it present this program to the proper Washington authorities and "ask for a voice in determining the conditions under which it must do business."

Among other talks which aroused interest at the convention were a description of photo-mechanical reproduction with Kodak Ektacolor film, delivered by David O. Johnson, Eastman Kodak Company; details of health, welfare and pension plans available to the industry, presented by L. M. Cathles, Jr., of Aetna Life Insurance Company; and a review of the accomplishments of the Lithographic Technical Foundation, by Harry E. Brinkman, LTF president.

History of Graphic Arts Obscured Because Printers Deliberately Mystified Their Work

• PERHAPS NO ART has been so deliberately mystified as that of typographic printing. At first it was the printers themselves who camouflaged what they were doing in order to deceive the reading public into believing that they multiplied their copies by some mysterious process, such as "by a new art of printing, or making letters, without the writing of a pen" (by Peter Schoeffer); or by "means of which books are made with letters of metal" (by Guillame Fichet); or that it was Fust who "first discovered the art of printing with metal types, which afterwards he made of lead" (by Mariangelo Accorso); or Fust and Schoeffer were first of all "who practiced metal printing" (Johan Schoeffer). It has been called "chalcography" (by Ivo Schoeffer and by Jacob Wimpfeling), and a "new kind of writing, called chalcography" (by Aventinus). It was credited variously to Johan Fust, to Johan Gutenberg, and to Peter Schoeffer.

It is a curious circumstance that the phrase "movable types" (or individual types) never occur in any of the early descriptions of the typographic art, although some writers have not hesitated to so translate it. It is always referred to as "metal types," "metal forms," or "types of brass." None of the incunabula describe it otherwise.

It remained for an obscure writer, Vannoccio Biringuccio, who wrote a

treatise called *Pirotechnia* in 1540, to give a detailed description of the type-founding process. He says that the steel punch was driven into copper and the types were cast with a jet, which was subsequently broken off. He describes the adjustable type mold and the casting of one type at a time. This work antedated that of Jost Amman, written in 1564, and Plantin's, written in 1567. A still earlier one was written by Tritheimius in 1514, who, in describing a history of Mainz written some sixty-five years after the events he was recording, says:

"They (Gutenberg and Schoeffer) discovered a method of founding the forms of all the letters of the Latin alphabet, which they called matrices, from which they again founded types, either of tin or of brass, strong enough for any pressure, which before this had been cut by hand . . . But the Peter Schoeffer already mentioned . . . a man skillful and ingenious, devised a more easy method of founding types, and thus gave to the art its present perfection."

There may have been a lack of technical language with which to express oneself, but the result was a most confusing variety of opinions as to what actually happened in the fifteenth century.

(One of a series on the early days of printing by John S. Thompson, an authority on the subject.)

Board of directors, National Association of Photo-Lithographers, sitting from left to right: G. R. Hoover, A. T. Howard, William Glover, Angelo Pustorino, Penn R. Watson, A. J. Fay, W. E. Soderstrom, C. E. Mallet, E. Ames Hilpert; standing: H. Brinkman, P. A. Heideke, E. Gateley, D. H. Black, J. T. Morgan, David Safran, A. L. Tucker, F. Myers, V. Friedman, W. Horn, B. S. Rosenstadt, R. H. Grant, S. Sears, R. G. Howard and M. Schaff





Kurt H. Volk, one of the world's top-most typographers, admires his hand-lettered page of Vulgate Bible produced in Germany in 1450 with illuminated initials, double columns, and 48 lines. Mr. Volk, author of *USING TYPE CORRECTLY*, produced The ABC Gem Box and My Treasure Chest keepsakes

• **MILESTONES** in eight centuries of graphic arts progress are recorded in a documented exhibit to be found on a balcony overlooking a busy commercial shop in New York City. The shop is that of Kurt H. Volk, Incorporated, a typographic house dedicated to the theory that the work executed under high standards of craftsmanship can be an asset in a modern, competitive business.

Graphic Gallery, as it is called, might be said to express Kurt Volk's philosophy concerning his chosen trade. To him, printing embodies tradition, knowledge, technical and mechanical skill, and perhaps a share of art. It is his belief that the effectiveness of even the most "commercial" piece of printed matter is increased if the man who assembles the type or locks up the form approaches his job in the spirit of a craftsman, conscious that he is creating something of permanence and value.

This professional philosophy accounts for the Graphic Gallery exhibit which links, at one extreme, a reproduction of a leaf from an Arabian Koran written in the Kufic hand, with, at the other end, a present-day magazine page set in Times Roman. It may also explain, at least in part, the business policy of the Volk establishment. Although the shop turns out "show pieces" of distinguished work, the bulk of its jobs—and profits—stem from commercial customers, with emphasis on advertising agencies. Operating com-

petitively, it is a principle of the house to bring a "touch," a precise bit of craftsmanship to each assignment, while necessarily avoiding premium charges for quality.

An artist at heart, Mr. Volk—a busy amateur painter in his spare time—sees in good graphic art an ability to sell goods. Therefore the one point of leading that may make the difference between "right" and "wrong" in the placement of two lines of type, while not readily apparent to the average eye, becomes the symbol of a business policy that pays off.

Kurt H. Volk, Incorporated, was established in 1926, following fifteen years of experience by the proprietor as head of the printing department of N. W. Ayer & Son, well known advertising agency. Born in the city of Stuttgart, Germany, Mr. Volk embarked on his typographic career by studying design at the Buch and Gewerbe Art School at the same time that he was undergoing his pre-apprentice shop training.

In this country he has long been recognized as an outstanding typographer, and the work of his shop has consistently been accorded awards and honors for its excellency. Volk keepsakes, among them the ABC Gem Boxes and the Treasure Chest, are famous and cherished examples of ingenious craftsmanship.

In organization of the Graphic Gallery several years ago, there were utilized page reproductions of characteristic achievements in print-

KURT VOLK

A famous New York typographer dedicated to theory that high standards of craftsmanship bolster competitive business. Printing progress through eight centuries is shown in a permanent exhibition at his commercial shop

ing and the graphic arts since the twelfth century. A double arrangement of wall hangings and glass cases allows a demonstration, with typewritten comments, of the steps in evolution that occurred from the period of hand-written, illuminated books, through the first printings, and on to the development of modern typography.

In common with other authorities on typography, Mr. Volk believes a knowledge of handwriting is helpful in an understanding of type. The first movable type faces, of course, were patterned after handwritings. One large panel in the exhibit is captioned, "Man learns to write," and "Man learns to print," emphasizing that one accomplishment grew directly out of the other, and that both are grounded in the same impulse of man to record his history, his thoughts, and his culture by means of graphic arts.

Graphic Gallery progresses chronologically, starting with the twelfth century, represented by an Armenian Bible written in "Iron Script." In the first panel, also, is the Arabian Koran mentioned above, with the notation that the Kufic hand was the forerunner of the Arabic cursive of today. Another piece is a reproduction of a paper leaf page of a Syrian "Service for the Dead," produced in the year 1400 by calligraphy in two colors, red and black.

The format pattern followed in the first printed Bible went back centuries before Gutenberg. A hand

written Vulgate Bible of the year 1150, shown in the exhibit, has the two-column format, the wide margins, and the illustration in color which, 300 years later, characterized early printings. An example of bold Gothic hand is seen in an English Psalter (1225), with border decorations and three-color initials. There are pages from a fourteenth century Book of Hours, a small, exquisite volume done with beautifully illuminated initials on gold background, and ivy decorations extending into the margins. From Beauvais, old art center of France, comes a missal leaf on fine vellum, highly illuminated and decorated, with Gregorian chants indicated on four-line staves.

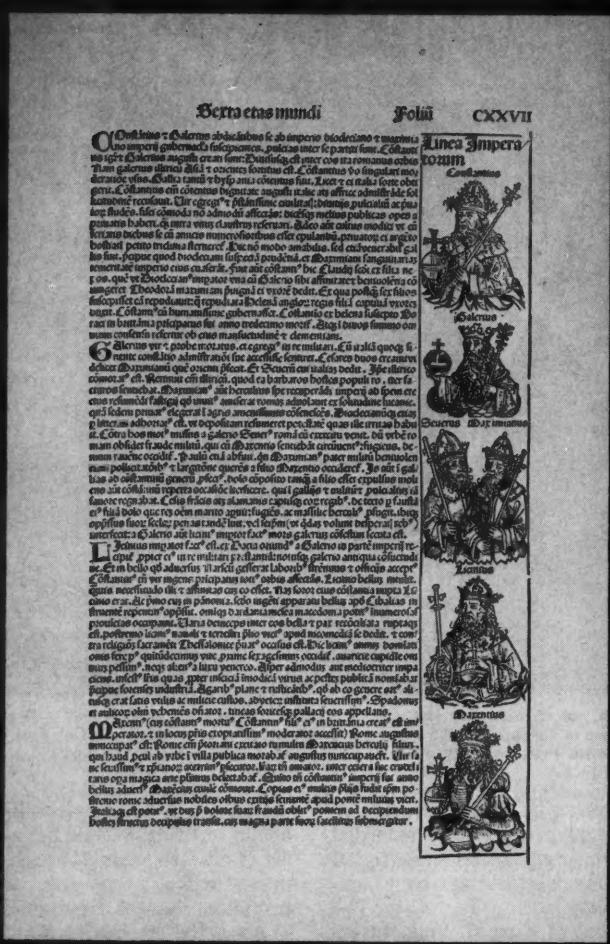
Note is made of the fact that handwriting, or calligraphy, continues to be an element in graphic arts design of today. Accompanying the exhibits of the old handwritten books, and placed in cases below, are samples of work of present-day calligraphers, inviting a comparison of the pre-printing hands with those of their current professional counterparts. Also on display are a number of textbooks on calligraphy and penmanship.

Printed woodcuts used as border illustrations on page of *Nuremberg Chronicle*, printed by Anton Koberger (1493). Page of the *Cambridge Bible*, printed by Baskerville (1763). Note all-type page

When the exhibit arrives at the fifteenth century, there is an interesting overlapping of handwritten books and printed ones produced in the same period. It is easy to recognize, for example, the close resemblance between the hand of a 1450 German Bible and the type used in the Gutenberg Bible. The similarity extends to the format, the handwritten volume being produced in 48-line double columns, illustrated, and with color initials. Alongside the early printed boks are samples of some of the first individual type faces — Peter Schoeffer's Roman (1471), German Gothic (1503), and Franjan's Civilite (1556).

Again the relationship between hands and early type faces is found among samples of fifteenth century Italian printing. Shown is a 1465 Cicero, written in what is described as a "humanistic book hand," considered to have been inspiration for the Roman types of de Spira, Jenson, and Ratdolt.

As a contrast to the handwriting patterns for early type faces, another display consists of a published description of Leonardo Da Vinci's



The profession, etc., of Christ. C H A P. III. IV. *The infidelity of the people*

abomination is committed in Mizel and in Jerusalem; for Judah hath profanized the holiness of the Loyn which he loved, "and hath married III. 11. IV. The majority of the people,
Sopherim, and that now riseth the stranger from his right, and fear not me, hath the Loyn of his hosts.

6 For I am the Lord, ¹ I change not; ² therefore, ³ ye, sons of Jacob, are not diminished.

7 Even from the days of your fathers ye are ⁴ rope, away from mine afflictions, and have ye

13 And this have ye done again, covering the seat of the Lord with tears, with weeping, and with crying out, in witness that he regreth not the offering any more, or receiveth it with smil. at. your hand.

14 O that ye would let go of your sins, and have not kept them. Return unto me, and I will return unto you, saith the Lord of hosts. But ye say, Wherein shall we return?

15 ¶ Will a man rob God? yet ye have robbed me. But ye say, Wherein have we robbed thee? "In tithes and offerings."

14 Yet ye fit, Wherefore? Because the Lord hateth the sin that is between thee and "the wife of thy youth, against whom thou hast dealt treacherously: " yet is thy companion, and the wife of thy covenant.

15 And ifst not he made one? not had he the
"and didst thou not know that I am he?"

16 Yea, and when I have done with thee, O ye have
"remember me, now this whole nation."

17 "Behold, ye all the tribes into "the fore-
"bough, that these may be stored in mine house,
and prove me now herewith, saith the Lord of
hosts: if I will not open you the windows of
blessing."

15 And "did not he make one? if you like not the rebirth of the spirit. — Answer me now! The last bright foot, a golden foot! Therefore take heed to your steps, and let none deal "treacherously with the wife of his mouth."

12 And all nations shall say: *Glory to her!* for ye shall be a delightful land, saith the Lord of hosts.
13 *¶* Your words have been *blot out against me,* saith the Lord: *ye yet say, When have we spoken*
to you? *¶* Come, let us go into Sion, and

BEHOLD, 'I will send my messenger, and he shall prepare the way before me: and the **L**ord whom ye seek, shall suddenly come to his temple: even the messenger of the covenant, whose ye delight in; behold, he shall come, saith the **L**ord of hosts.

Even I tempt God are even delivered.

Then they that feared the **L**ord, spake often one to another; and the **L**ord hearkened, and heard it, and a book of remembrance was written before him for them that feared the **L**ord, and that thought upon his name.

12 But who may abide the day of his coming?
and who shall stand when he appeareth?
for he is like a refiner's fire, and like fuller's
soape.

13 And he shall sit as a refiner and purifier
of silver: and he shall purify the sons of Levi,
and the people.

14 And 'And they shall be mine, saith the Lord of
hosts, in that day when I make up my ¹ jewels;
and I will spare them as a man spareth his own
son that serveth him.

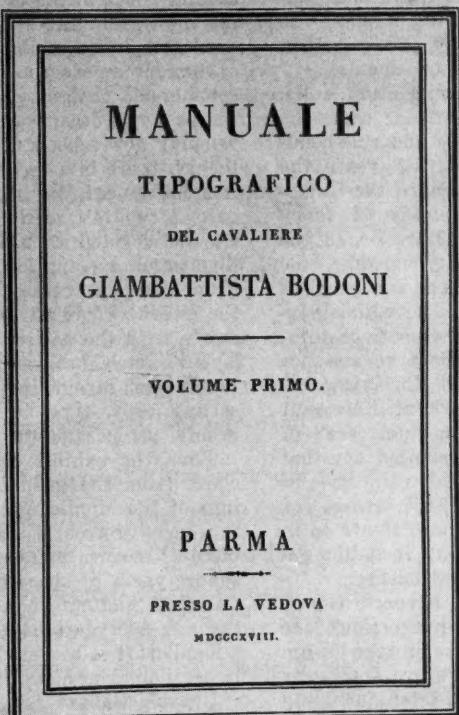
15 Then shall ye return and discern between
the righteous and the wicked: between him that

burn them as gold and silver, that they may offer unto the Lord an offering in righteousness. Ch. 4
4 Then shall the offering of Judah and Jerusalem be pleasant unto the Lord, as in the days of old, and in a former year.

1 God's judgment on the wicked, 1, and his blessing on the good: 4 he judgeth to the ends of the earth, 5 and will of His judgment and effect.

THEIR beheld, "the day cometh that shall burn

5 And I will cause sore to you to judgement; and will be a swift witness against the for-sorrows, and against the adulteries, and against false feasters, and against them that oppresse the hiredling in his wages, the widow, and the matriarch; as an oven; and all the proud, ye, and all that do wickedly, shall be 'tumble; and the day that cometh shall burn them up, saith the Lord of hosts, that is still 'leave them neither root nor branch.



revolutionary geometrical method of designing a Roman alphabet and his "divine" Roman capitals.

Early Italian printing shown includes samples from the work of John and Wendelin de Spira, a Latin Bible printed by Jenson in 1476, and a geography book printed by Ratdolt in 1485. The latter is not much different in format from the one-column, line-illustrated school books of today. Also shown is a sample of the italic type designed by Aldus in Venice in 1513.

Among the German mileposts is the "Nuremberg Chronicle," printed by the prolific Anton Koberger in 1493. It utilizes printed woodcut illustrations by Wohlgemuth placed in the margin outside the text. John Mentelin, first printer in Strassburg, is represented by a 1472 Psalterium; Baemler by the first book printed at the monastery press of S. S. Ulrich and Afra (in 1473)—"Dialogues of Pope Gregory"; Zainer by what is termed his most important book, "Pantheologia," produced in Augsburg in 1476. As an accompanying commentary to the German work are samples of original types of Claude Garamond in France after 1500.

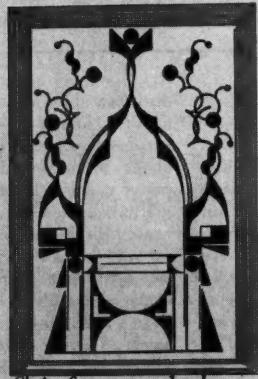
Following the first surge of the beginning of printing in the fifteenth century, and the subsequent

Title page of Bodoni's type specimen book, 1818 edition, and page illustrating Electra type design by W. A. Dwiggins. Poem by William Rose Benét. Illustration and decoration also are by Dwiggins

development of the craft's early personalities and individual expressions of type face design, more milestones were erected in the eighteenth century when printing was lending its gifts to commercial uses. In the exhibit is shown a reproduction of Page One of the *Belfast News-Letter and General Advertiser* for the issue of March 6, 1738. Among other things, this paper employed a gossip columnist who, more than 200 years ago, made sly comment on the latest style in ladies' garters.

The eighteenth was the century of Caslon and Baskerville in England, the Didots in France, and Bodoni in Italy. Each of them set an imprint of changing progress on the history of the graphic arts. Shown are reproductions of Caslon's first specimen books, with the explanation that, beginning about 1725, it was he who enabled England to have its own types for the first time, independent of Holland importations.

There is a page from Baskerville's Cambridge Bible, described as "one



At last, the Tabernacle Satisfying!
Vain humankind, discard all doubt and fear,
Your dreams its void with various forms supplying,
Unless, indeed, you place a mirror here!

of the four great ones in history." It is set in straight type without illustrations or decorations, utilizing a mixed design of italics and different type sizes, with footnotes and symbols.

Examples of Bodoni and Didot printing stress that here was the breakaway from traditional influences, including a departure from the English and Dutch concepts, to produce the first modern type faces.

Competition among printers and typefounders for business was making itself felt. Simon Stephenson in London, 1790, issued a type specimen sheet, with the following restrained promotional copy: "This specimen of the original printing types of Stephenson's British Letter Foundry is, with the utmost deference, submitted to the Public—Should the Proprietor be so fortunate as to experience their Approbation and Patronage, he will ever be found Grateful to acknowledge, and Industrious to deserve them."

In the American colonies, printing had chronicled the march of events. There is a page from Benjamin Franklin's *New England Courant* of 1723; a reproduction of the posted King's proclamation of revolution in the American colonies; a printed poem written by British troops ridiculing American soldiers after the battle of Bunker Hill; an act of the Fifth Congress of the United States imposing a tax on imports in 1798, printed in Philadelphia by W. Ross.

Examples of Fournier's work in France in the mid-eighteenth century stress the "fresh impulse" he provided typography, particularly in his elaborate use of ornaments.

In 1814, the commentary runs, "With the steam-printer came the era of fancy letters and rule-bending; for the next fifty years the typefounders challenged the lithographers with hundreds of fancy types and scrolls. Here began the decline and fall of typography." To prove the point, there is a panel of horrible examples of advertising typography of late nineteenth century.

Record of a modern renaissance starts with William Morris and examples of his work at Kelmscott Press, denoting the "new era" of typography. It is pointed out that his Golden type follows the style of Jenson's Roman of 1476. Samples of Morris and Jenson are shown to illustrate the similarity, including upslanted hyphens and dashes.

In this country, Frederic Goudy is given credit for exerting "the most active influence on type design in America." There are specimens of a number of his faces, including Village, Marlborough, Deepdene, Forum Title, and Antique. W. A. Dwiggins, who designed the faces Caledonia and Electra, described as "America's truly modern typographer," is accorded a display of his types. The distinguished Bruce Rogers, who has upheld the great principles of printing tradition in his

present-day work, is represented by several books of his design, including the Oxford Lectern Bible.

Although the exhibit stops short of the contemporary advertising and commercial designers who during the past two decades have been developing new schools of graphic art theory, there is a technical display that brings printing methods up to date. A separate section of the gallery is devoted to a step-by-step, illustrated explanation of modern graphic arts processes that go into the making of an advertisement. It starts with the artist's first rough layout sketch, progressing through the finished layout, instructions for setting copy, type and engraver's proofs, plates, and the final result.

Thus the exhibit completes the chain from the graphic handwritings of the Middle Ages down to a four-color process, type-and-artwork piece of modern printing. In a few square yards of space there is contained a history of a trade that through 800 years has grown from a handicraft to become big business in an industrial age.

Graphic Gallery reminds us that the printing industry is selling more than speed, economy, service, and readability. One of its most important stocks in trade, largely an intangible one, but with roots firmly embedded in its best traditions, are the ideals of craftsmanship. Lose them, and the loss of customers will inevitably follow.

How life could be easier

By Joseph Kovec

A friend of mine stuck his neck out a while back and made a very broad sweeping statement. Says he, "I can make a halftone print and look just as well as any halftone makeready with those mechanical overlays or hand cut, if you please, that are being used." What do you know about that? Well, isn't that just wonderful now. How do we get that way? What is the secret, if any? Here am I living in this wonderful age and learning something every day. All I can say is that someone is way ahead of our times or else he has not seen anything yet.

Let's see about those different grades of paper that a pressman contacts such as dull coat, eggshell, M.F.B. sulphite, and bond or any other rough-coated stock and print your halftone on them with a flat makeready on a long run. I would like to look at those highlights

after a long run. It may be possible with premakeready as is being done on the McKee-Claybourne process, but not just a plain flat halftone, so now we come to a parting of the ways. There is something that would help a lot in cutting down makeready time especially with those vignettes we get from the electrotype foundry. They could be tooled up a bit before mounting and proofed up for good printing.

After all, we flat-bed printing pressmen would like to stay in the printing game for a while longer. Why let the other processes such as offset, rotogravure, *et cetera*, cut into our business so much? I am sure that a lot can be done along the line of premakeready if we insist upon it. (It helps a lot even

on those old worn-out tubs or klunks, as they say. Presses that have seen better days, we should say.) Then about all makeready would be much easier and less headache.

I have seen some very punk electros come into the pressroom. Yes, a whole set of duplicates with vignettes on all, say twenty-four to be exact, and every one with a border out on the edge where they are supposed to fade away. Then on those light screen plates the same thing happens, when the foundry gets to work on them. Why not trim this hard edge away? It can be done and it will save hours of makeready time. You would be surprised if you saw what work and whittling there is done, trying to break up that hard edge. Yes, all I can say is it is a lousy nuisance and should be eliminated.

Here is your opportunity for an "exclusive"

Only one firm in your town will be able to avail itself of this "subscriber privilege" . . . a money-pulling series of arresting blotters offered at cost. You pay only for the two cuts (\$5.63 for the halftone and \$4.23 for the zinc . . . a total of only \$9.86). This means that the expert layout, artwork and copy cost you not one cent!

"Time Flies! Advertise!" is the trenchant theme of this attention-getting series. Every wise printer knows the value of advertising and how much his clients benefit from a sound advertising program. He knows, too, that the heart of advertising is continuity—the constant driving home of the sales message. For this reason, the same cuts are used for more than one blotter in this series. This is the fifth blotter across which this bird in flight has reminded all of the swift passage of time . . . but the copy differs for each blotter.

Order today and begin your selling campaign with Blotter Number One. It is not too late to take advantage of this special offer. The sales message is presented every time a blotter is used!

You will be advertising yourself at the same time that you sell your prospects on the need to advertise! This is our way of helping you to help yourself as well as others. Lastly, it helps us to keep the price nominal when you send a check.

Time Flies!

Advertise!



TIME FLIES! WATCH THE SUNSHINE
SHADOWS MOVE . . . LISTEN TO
IT GALLOP IN YOUR WRISTWATCH . . .
IT FLIES . . . HURRY . . . USE IT . . .

advertise!

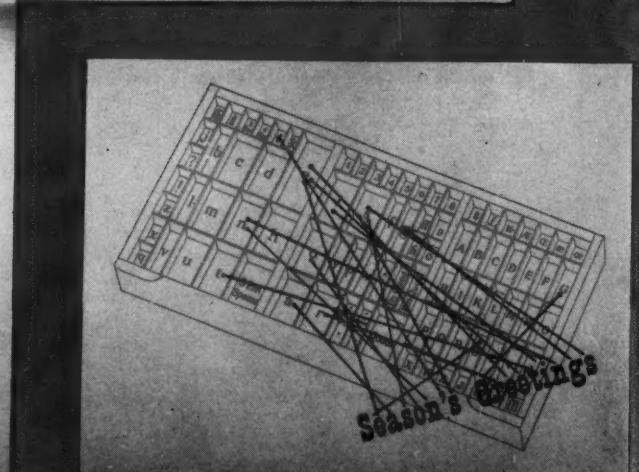
If you don't need a dollar's worth of new business . . . advertise to buyers' minds. Ask them to buy from you . . . give them sound reasons why . . . and there'll come a time when they'll prefer to come and buy from you. Use letters, use enclosures; send folders and booklets and catalogs regularly . . . win the belief of the buyers of what you sell . . . and win the executives behind the buyer . . . with direct mail advertising . . . and you'll SELL!

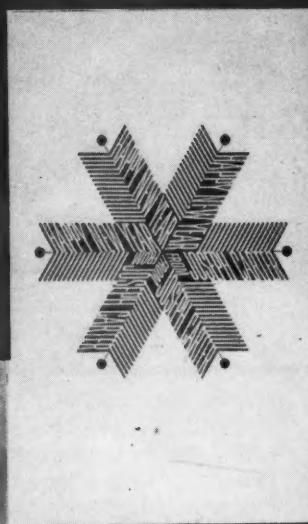
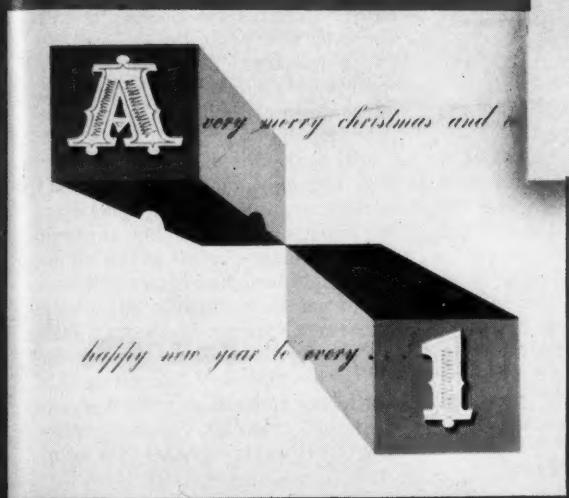
PRINTER'S SIGNATURE HERE

Operation Christmas

MERRY CHRISTMAS, SEASON'S GREETINGS, and HAPPY NEW YEAR are all but a few short weeks away. Here, on these two pages, are fourteen ideas illustrating expert variations on a theme that is as old as its recorded history and as young as the littlest toddler gazing wide-eyed at the Christmas trees. May there be inspiration here for the printer to use to his own advantage, or retain for future reference purposes, or otherwise find profitable. Below and on the facing page are greetings cards from and by the recognized artisans with type.

Weathervane card is orange, green, and blonde on white. Hufford's red and green lettering is on contrasting green stock. F. A. Bassett's basket of fruit is gray, green, black, and white. Caligraphed Merry Christmas of Harland Schmidl has red and green letters within gold gray-green forest scene. Lower left greeting features red band, green Morris, and blacked stock. Tree card is red in Copper and Baskerville typefaces. Upper left, next page. Triangle Engraving caligraphed and from are in green and blue, red, yellow, and white. Snowflake has Joseph Caron's greeting woven into design. Paul A. Danoff's card is green, black, and white. A-1 Composition card shines gold, green, and red on white. Cartoon Santa, red and black, notes greeting is repeated in many type faces. Lower left: exquisite suede-finish green cover by Axel Edward Sahlén is sewed with red cord. Mono-Lino Typesetting card has gold Lombardic capitals. G. H. Petty blends types and ornament skillfully.





PAUL A. BENNETT · LINOTYPE · BROOKLYN



The Salesmen's Corner

By FORREST RUNDELL



• HOW MUCH should a salesman know about production? Some of our readers have written in to ask.

Should, as some advocate, a salesman spend all his time selling and turn over all production details to someone else? Or, on the other hand, should he know enough about production to handle necessary details when occasion arises? Should he handle all production details on his more complicated jobs? Or, again, should he content himself with standing on the sidelines and watching others take care of the production while he picks up a smattering of knowledge by careful observation of what they do?

Probably there is no simple answer to the question. Like so many problems which arise in the course of selling, too many different factors in the management of the shop are involved to make it simple. But before we get too deep into our discussion we feel that we must repeat a pertinent story told us by a well-known printer.

How Not to Sell

This printer was approached by a representative of one of the well-known business courses consisting of some two dozen books plus a check-up service. The salesman was full of his subject. He reeled off incident after incident showing the advantages of his course. He quoted prominent men as to its value. He cited case after case of men who, so he said, had improved their positions and secured better paying jobs through the service. It was a rosy picture of future prosperity, as he painted it. But something about his story failed to ring true. It just did not seem possible that the mere purchase and study of a set of books should absolutely guarantee so much future prosperity.

So our printer friend decided to ask a question or two. "Tell me," he

asked, "have you taken this course yourself?" "Oh, no," was the cheerful reply, "I just sell it." "Then the only thing you know about this course is what someone else told you to say?" persisted our friend. "That is right," admitted the salesman.

This proved to be the \$64 question and the salesman had muffed it. Our printer friend was not making the investment involved when the salesman had nothing but canned talk to offer in place of practical and first-hand knowledge.

The "Bird Dog" Type

This brings up to the nub of the question as to how much a printing salesman should know about production. The printing salesman who has passed the cub stage must make his progress through the development of his ability as a counselor. He probably gets his first order on the basis of price. But price alone will not help him upgrade a customer. As long as he has nothing more to offer he will have to be content with the occasional order on which his bid happened to be low. Not until he develops sufficient ability to offer sound advice to his customer will he progress to the point where his customer will become a regular buyer. And he will need to know his trade thoroughly indeed before his relations with the customer progress to a point of account relationship. A printing salesman does not get orders without price unless his advice has been proved trustworthy.

As an extreme example of what can happen when a salesman doesn't know what it is all about we are reminded of an amusing incident which annoyed the New York representatives of Dill & Collins a number of years ago. Their office was not particularly large in area at the time and the entire floor was in plain sight of the outside entrance. The

door opened and an unkempt young man stuck his head in. "Want any printing today?" he bellowed. Aghast, one of the field men invited him to sit down and started to question him to find out what sort of a specimen had wandered in.

It did not take long to find out that he was an exaggerated case of the "bird dog" type of salesman. When asked how he came to be calling on one of the country's leading paper mills he was surprised. "I don't know anything about who you are," he said. "I just came down the hall and opened the door." "Didn't you ever hear of Dill & Collins, the paper makers?" "No. They don't want me to know too much about paper down at the shop." (Author's note: He didn't.)

Although this is an actual case it is probably an extreme example of the way a salesman can make himself and his house ridiculous through sheer ignorance. Most green salesmen would have had better luck and would not have run into quite such a group of experts. But even a bird dog knows what he is looking for and if his company had given this particular individual even a smattering of training before sending him out it would have saved a lot of "face."

This brings us to the first point in our study of the value of production knowledge. No matter what system the printer uses for training his cub salesmen they must have some knowledge of printing before he sends them out. Even if a salesman is prospecting at the lowest level he must know at least enough about printing to be able to tell whether or not his shop can print the job offered for figuring. Who wants a big order he can't fill?

Sales Training Methods

Obviously, then, the first step in training a salesman at whatever level he starts out is to give him experience that will teach him what he is selling. And probably the best way of teaching him this is to put him under the guidance of the production department until he acquires the necessary knowledge.

Our friends in the paper field have a practical method of breaking in a new salesman. They take a young man into the sample room and put him to work getting out and labeling samples under the expert guidance of an older hand. Thus he learns what products his house has and what they look like. After months of such work he is taught to make up dummies—under continuing guidance. Next he is allowed

to take occasional orders at noon times or other moments when the regular order clerks are not available. Not until he has passed through this routine is he permitted to go out selling and by this time he has accumulated a good routine knowledge of his product.

Consult Your Technicians

Similarly, printers must have sufficient training to know what it is all about before they are sent on even the most routine assignments. If the cub salesman has taken a recognized printing course he has probably learned enough to be assigned to a job helping the regular production staff. If he has not, the job of the production staff in teach-

ing him the rudiments of printing is just that much more arduous. On the other hand, if he is sent out with another salesman, that salesman must coach him in the routine and give him a knowledge of printing that will enable him to hold up his end in getting acquainted with buyers. It is an advantage of this system that the older man can steer the new salesman into following up prospects that definitely use the type of printing the shop is good at handling.

In the Printing Industry of America Sales Manual the expression "Consult your technicians" is frequently used. Undoubtedly this is the method recommended by the PIA for acquiring the knowledge that every salesman must have in

order to be of real value to his customers. The suggestion here is that the technicians, who may be bosses or may be experienced production men, be consulted before the salesman goes out on a definite inquiry. This definite inquiry may be a chance to quote or it may be a request to submit an idea and a proposition for some work.

Apparently the idea back of the suggestion that the technician be consulted is that he is the most likely of the printer's staff to work out a proposition that will secure the order for the firm. Where the salesman is short on ideas, or is unfamiliar with the fine points of production, this is undoubtedly the best method of handling the situation. Also, when the shop has an estimator who is above the average in working out economies of production it is an excellent idea to consult him on every inquiry.

Importance of "Know How"

But when the prospect wants something new or unique in the way of a mailing it may be that none of the plant technicians is near enough to the prospect and his problems to be of the necessary help. Any information brought in by the salesman becomes second handed by the time it has been repeated to the shop people. It does not have the vivid wallop the prospect gave it and unless the salesman himself can come up with the answer he is likely to find himself running behind his competitor. It is at this point that the salesman who knows production and the uses of printing and has ideas has the advantage over the salesman who has so much knowledge. And one of the best sources of this knowledge is a thorough study of production.

This advantage often shows up when a salesman is competing with the owner of another plant. The salesman has a tendency to feel that the competing owner has a price advantage in that he can get his regular profit out of a job without figuring in a salesman's commission. The salesman, on the other hand, must put in a price which includes both the profit of the owner of his plant and his own commission.

There may be some justice in this complaint. But what is overlooked is the fact that the rival owner can often put the job in at the same price as the salesman and still offer the customer more for his money. The difference comes about in this wise: Through long experience both in the production and the use of printing

what makes a "star" salesman?

No two star salesmen are exactly alike. Each is a distinct personality, each an individual combination of emotions. Beneath the surface, however, are certain basic characteristics on which the complete man is built. If you are seeking to be a star salesman, develop these characteristics.

He is ambitious . . .

He is determined to succeed; he has courage, initiative, aggressiveness, loyalty, energy, industry, enthusiasm—and these develop self-confidence, resourcefulness, drive

He can sell under pressure . . .

He can face crushing odds and drive through all until he wins. He can battle his way through discouraging conditions

He knows his business thoroughly . . .

He knows his product and service completely. He knows how to get across to his buyer the conviction that our savings and protection contracts will solve his needs.

He has a never-ending list of prospects . . .

He studies prospecting in a definite way. He studies people so that individuals will stand out before him as specific persons with definite problems.

He employs time-control . . .

He realizes that control of time will give a field man almost anything he wants. He thinks of his time as if it were money, and budgets it as if it were.

He is easy to listen to . . .

His voice or manner of expression is such that it fascinates, for he knows that the first important impression a salesman makes on the prospect is the sound of his voice.

He knows how to lose

When, after fighting to the last ditch, he loses the sale, he does not show any chagrin or annoyance. He expresses his regret, wishes the prospect the best of luck with his purchase, and leaves him in the frame of mind that permits his coming back to compete for the next contract.

Through overconfidence the panel above was incorrectly credited in our October issue. It is from the "Franklin Field," published for its agents by the Franklin Life Insurance Company, Springfield, Illinois. Color use in the former reproduction was our own invention; it is according to original here.

the owner has become very valuable to his customers. Another of his assets is his control of production which enables him to make promises on his own initiative and to make them stick.

The ordinary salesman may not be able to compete with the owner-rival in the matter of making his delivery promises stick. But he can learn enough about production and use to match him there. Furthermore, he can devote extra time to studies of printing uses, and with no administrative cares on his mind can become of more use than his rival.

So we say, thorough knowledge of production is valuable in the higher brackets of selling. The salesman loses time and sales if he is compelled to take care of all production details. But it is absolutely essential for him to have the "know how" if he is to compete in today's market.

Here is one other incident which shows how an ordinary salesman is handicapped in competing with one who really knows his subject. A mother set out to buy a new piano for her daughter who was an accomplished musician. Together they went into one of Chicago's leading



piano stores and asked to see a Kimball piano. As luck would have it the salesman they encountered was one of the personality boys. Leading them to a Kimball piano he sat down and rattled off a few chords. We say "rattled off" because the way the piano sounded it could

have been any make including the cheapest. The salesman could talk a blue streak about his wares but his ability to play was limited to a few badly struck chords. As a story it was fine but as a demonstration it was "no sale."

Disappointed, mother and daughter sought out another store. Here they had the good fortune to run into an accomplished pianist who was doubling as a piano salesman to pay his way as a student. He sat down at the Kimball piano—and what a difference! As the strains of Debussy's "Claire de Lune" floated through the room the fond mother's vision of a magnificent piano was realized. Everything she had dreamed of in the tone was there, brought out by the master hand of the man who understood the instrument he was playing.

So if you want to bring out the best your shop has to offer in the way of printing, study production. You will be able to bring out the best your shop has to offer only if you know its possibilities. It will be the old story of the master hand in competition with the personality salesman.

Don't know and not tell

By Joseph Kovac

Slurs on a very light form are very rare due to practically no drag to speak of, yet we get one which puzzled a few of our experienced pressmen and experts—just because they will not look this problem up in our publications or what books we have printed on this very subject. We come upon this one which shows a very delicate slur right through the highlights of a halftone. They check rollers, check cylinder on the bearers, packing, rocking of cut mounted on wood base, clear the rims and bearers, then run a few more and find the slur very much the same.

Check the ink—good body; and the paper—good quality enamel. Check form for lock-up in press as well as lock-up on form—no spring in form, all down solid against bed. Reset rollers as lightly as possible. Packing on nice and smooth—no buckle anywhere on the sheet. Plate nailed down on wood base, good and firm. Now what can this be? Let's call that old guy over there and let him in on this problem. So over comes that old bald-headed, gray-haired duffer with a big smile on that puss and wants to know what it's all about and what have you

done and are you positive that you did just that? You still have a slur in that form? Hmmm. Uh hu. It doesn't take that boy long to diagnose the case.

What will you do if I tell you where to find this one or where to look and you will find it? This he said just after he took a glance at the back end where the form and type were. Well, they all looked at each other and then at the old gent. Tell you what. Hand me that big screw driver over there. Now turn around and shut your eyes and don't peek as this is a very embarrassing position to be caught in and you all must promise never to tell anyone about this one—not even to your mother or dad and you will also buy the drinks and few good cigars, for you see I am about to perform a very delicate operation and would like a bit of compensation for this as I am a union man and have to pay dues to my organization and will be heavily fined if I do this job free of charge, so are you ready? Here goes, and he takes that big screw driver and starts to turn those screws tight on the bearers. It seems

like they were all loose—just enough to slip when on the impression. There you are, gentlemen, let's try a few more sheets through that press. And that, my readers, was it. No more slurs on this one.

There is one more very bad habit or is it just plain carelessness with some of our boys or perhaps they are just newcomers into this printing business. We did learn about this back in the beginning and now we have to pass it on to those youngsters. It's nothing new and it will be with us as long as we do not say anything about it to those who come after. It will save a lot of dough for the boss, too, as his percentage is not so hot anymore.

And here's another one: That ink can has a certain amount of drier in it, so when we stick that ink knife into it and take some ink out for reasons too numerous to mention, let's smooth it out on the top like it was when first opened. I would recommend to our ink manufacturers that they put a label on that can informing us of this very good suggestion. Let's keep that ink clean so you won't have to complain about dirty ink and somebody else will not get rich too quick.

Specimen Review

SPECIMENS FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL. • By J. L. Frazier

O. R. THOMPSON, Xenia, Ohio, has for some time been doing outstanding blotters for the Spahr Printing Company where he is employed. Leading qualities are brevity of copy; big type; interesting, impressive, and characterful layout; and good use of color. For the most part blotters featured by gripping mottoes are alternated with those of the company's "Old Timer" series. When he speaks, Old Timer also deals out pointed and appealing copy. "Have Spahr Print It" appears as secondary display on practically all pieces and is the featured copy of one of the motto series, at least we suspect that is the case because it seems logical. Other readers, we are sure, might like to adapt some of the epigrams to their own use in some way. We particularly want to pass along this one: "America is the land of the free, but not the tax free." We smile over "The meanest competitor is the man who keeps you from taking his business from him" and know more than one who would profit from memorizing "A good man keeps hitting the bull's-eye without shooting the bull." We haven't the least doubt in the world that this advertising is proving of great benefit to the house of Spahr.

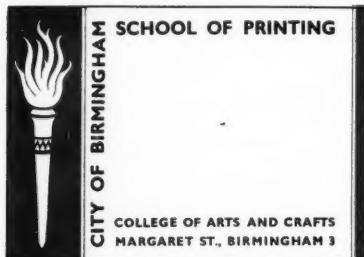
THE CORN IS GREEN . . .
and so is a great deal of advertising!



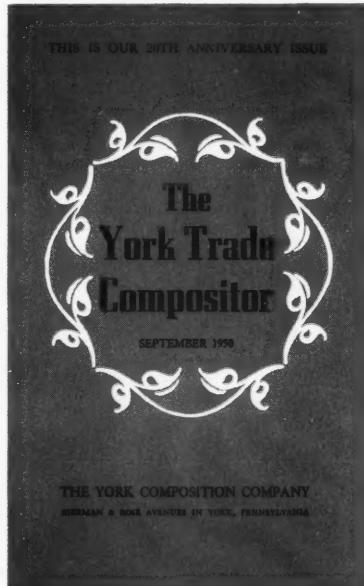
We don't dispute that a corny flavor might give a boost to a business message once in a while. But the fact remains that any money spent on advertising of any sort ought to be spent to deliberately influence people in a favorable way. We're not good at cooking up corn but we like to do advertising that works!

HERBERT W. SIMPSON INC.
Printers at 109 Sycamore Street
Telephone 5-6541 Evansville 8 Indiana

Set in traditional Caslon, the self-mailer above was printed in black and green. The illustration of corn may impress one as being upside down



Although the design of this shipping label is not too exciting, it is well balanced. The original is printed in two colors, blue and black

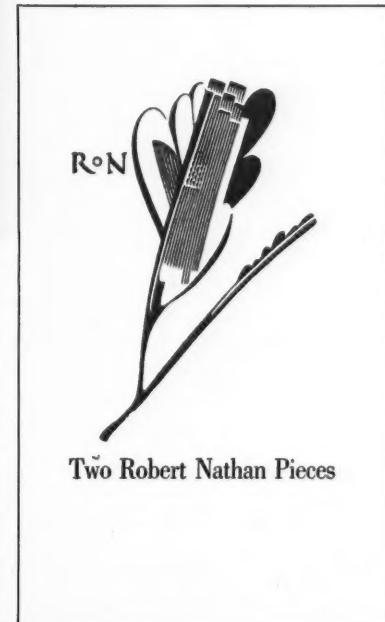


Power potential of simple arrangement is demonstrated by cover shown above. The 6 1/4- by 6 1/2-inch original is in magenta, black on white

PHILMAC TYPOGRAPHERS, New York City, may be proud of its new one-line type specimen book. Size of four by nine inches is convenient for mailing and in a pinch, for the hip pocket of the layout man. Of course only one size of each of the three hundred and forty-four styles sampled is shown and although the display is not suitable for tracing the booklet does show what that number of styles look like, and that's something. The count includes seven versions of Alternate Gothic as an extreme, bolds, and lights, and italics when available as separate styles but, even so, the showing seems gargantuan. Multiply the number of sample

lines by number of sizes in which each style is available—shall we say eight?—and the type equipment of this advertising typographer approximates comparatively astronomical figures like the Government debt. Philmac could advertise: "What do you want? We've got it." There is helpful material on the final pages, most interesting being the rule-matching chart on page 53 where rules from hair-line to 36-point bleed off the right side so that width of printed rules may be determined and lines on a layout may be precisely the same thickness as rules Philmac has on tap. Finally the booklet is spiral-bound and may be folded to stay flat at any opening. Nice work.

THE SMITH PRINTERY, of Sacramento, California, announces appointment of E. W. Zueger as general superintendent through a nice French-style folder having one feature subject to adaptation by other printers. Page two is die-cut in the form of an oval and a picture of Mr. Zueger printed in black on a white card (slightly smaller than page size) glued onto the inside of the front shows through the opening. In black on white a nice contrast is offered to the folder itself, all type of which is printed in green on antique stock of a lighter shade



Two Robert Nathan Pieces

The cover of this twelve-page booklet is printed in terra cotta and beige on white. The types used inside are Bodoni, Fairfield and Bernhardt

of that color. The oval cut out on page two is bordered with silver, also used for thumbnail sketches of the western scenes which surround the portrait. Only faults have to do with spacing, there being too little between the lines of the sub-title on page one and too much between words of the firm name at the end of page three. Interest would be added to the front if the uncial style initial were measurably larger, when it would also be more clear. In the bronze ink, weaker in tone value than the rest of the line in green the initial doesn't show up well, also there is a violation of tone balance. To be printed in a weak color, weight of type—or whatever else is in such weaker color—should be correspondingly heavier. No part of any design should give the impression of standing farther from the reader's eye than another. All colors are weaker in tone than black, and yellow is the weakest of all hues. Blue is the strongest from the standpoint of tone (weight).

HOWARD KELLEY, Jackson, Wyoming, has sent a booklet which stimulates quite a thrill. Front and back covers have the effect of a checkerboard with alternate one-inch white (paper) and brown squares. In

Huxley House is pleased
to present this showing
of a new type face designed
by Warren Chappell

TRAJANUS

*Trajanus is shown here
in roman from 6 to 72 point;
italic from 6 to 48 point;
demibold from 6 to 48 point.
A foreword by the designer
is included together with a
few examples of applications
of this new letter.*

Ivory antique cover is a well-chosen background for this type specimen booklet, with main heading in black and terra cotta for second color

each, the brand of some cattleman appears, reverse color in the dark squares. We note no duplications of brands, so presume those shown constitute a com-

plete or nearly complete listing of brands of all ranches in the vicinity of Jackson, and that's something. On front, nine squares are omitted near lateral center and quite above the vertical center for the title which is featured by "Jackson Hole Variety," a mail-order specialty concern dealing in novelty items, small and large, such as are characteristic of the region. Inside pages are featured by large halftone illustrations of some of the items featured. Layout of pictures and text is very good. However, the Century Expanded used for text is set solid and since the style has a very small shoulder the addition of one-point leads between lines would add materially to the readability of the lines, which, incidentally, are long for the size of type. Too, the addition of leads would heighten the esthetic appearance of the pages. With bottom margins wider than necessary, and than is pleasing in relation to the width of other margins, there is a third reason for spreading out of the lines. Of course the 14- by 22-inch poster "See Jackson Hole

and the Tetons" is designed well. However, the four or five styles of type don't harmonize, and do not contrast well, as Mr. Kelly is doubtless aware.



The Jaqua Way

November 1948

The Jaqua Company, Grand Rapids, Michigan, veteran specialist in planning, writing, and printing house magazines for selling purposes uses a fine one for its own promotion. On the original the second color is orange



"To old friends, and new"

Above, reduced more than half, is cover of really top-notch brochure turned out by Manz Corporation, Chicago, one of America's outstanding colorotype printers. Color on original, of letter size, is a deep gray-blue

We venture the assertion that the size of the poster card is beyond range of sizes of type available to him.

SAFFELL-HIVELY PRINTING COMPANY, Alliance, Ohio, has submitted two of its blotters that certainly ring the bell as advertising. They exemplify a statement that we have often used: "Keep it simple, and make it big." Brevity of copy as well as non-complex layout is contemplated in the reference to simplicity. Of course, too, one cannot set long, involved copy in big type. We consider blotters the best of advertising where cost is a factor of any consequence. Their effect is most certainly heightened when their significant points can not be overlooked each time they are used. There are just two things we don't like about these particular blotters and, while neither is a reason to disregard points of quality, the majority of those who receive them would not at least consciously note these departures from grace (note capital "g" is lower-case, and, being so, the word is suitable). Spacing between the words is rather consistently too wide and the use of periods, dashes, and other points to fill out space *et cetera* is more often than otherwise detrimental and disconcerting.

ROMANTIC SPAIN



This Spring visit romantic Spain...for its different and forever memorable form of beauty...its fabulous art and culture...its inexpensive and bountiful pleasures. Moreover, Spanish hotels are excellent. Food and transportation are good. Dollar exchange is favorable. Recreation and sport facilities are widely-varied, world-renowned. So don't miss Spain...plan your trip on well-appointed Anchor Line steamships.

THE ANCHOR LINE

FOR INFORMATION OR RESERVATIONS CONSULT YOUR TRAVEL AGENT OR ROYAL TRAVEL SERVICE, 60 BROADWAY, NEW YORK

A typical body page of *Trajanus* booklet seems nicely balanced. Illustration and type are tastefully arranged creating graceful appearance

Certainly nothing of the kind is necessary at end of line "Alliance celebrates." Readers will naturally pass on to the second line, "100 Years of Progress."

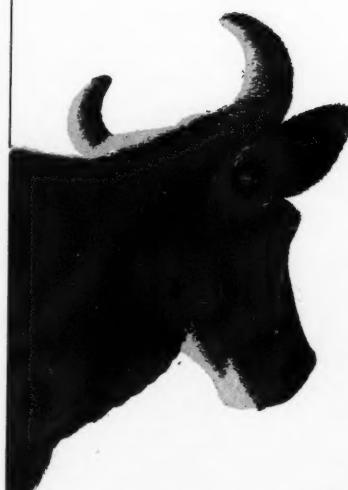
evident typography of the inside pages is commendable if not outstanding. To suit this four-eyed reader the rather pale

The hyphens don't lengthen the line, if it were considered too short, because when compared with letters their effect does not balance. Occasionally several periods in a row are permissible, even serve a purpose or two such as drawing the reader on, subtly creating suspense, and setting parts of copy more definitely apart than any point of punctuation, but the practice can easily be overdone, in fact we think that is often the case.

THE SCHOOL OF PRINTING, Sydney (Australia) Technical College, has favored this department with a really notable brochure issued as the program for the meeting at which prizes for the year 1949 were awarded the successful students. There is a lot of copy on the inside pages aside from the list of awards and winners, for one thing there are the explanations of the different prizes and the donors are credited. The listing is so extensive we are caused to pause in our technical contemplation of the brochure and express the wish that some day comparable interest in printing education will be in our country. Layout and

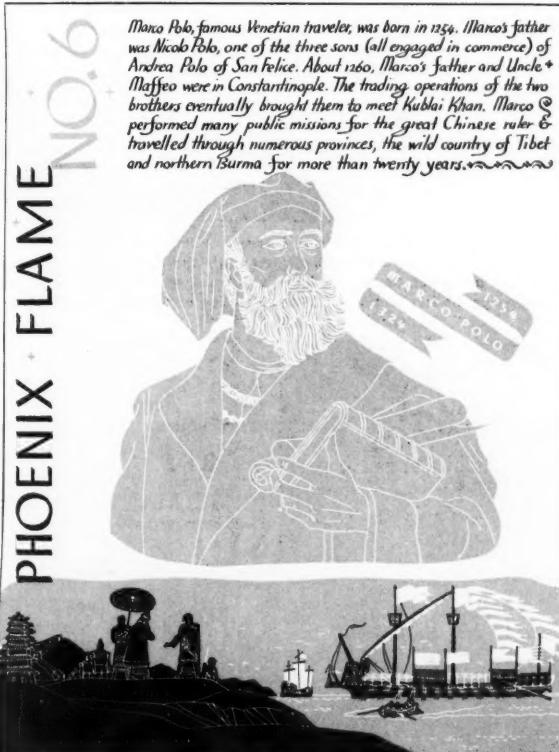
typography of the inside pages is commendable if not outstanding. To suit this four-eyed reader the rather pale

PHOENIX FLAME



SPARK
6

The simplicity of the illustration and of the modernistic layout of this cover adds punch and commands attention. Printed in dark bluish green

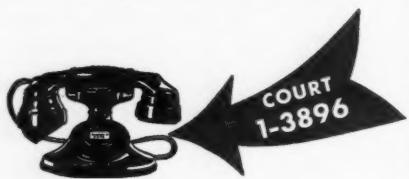


Marco Polo, famous Venetian traveler, was born in 1254. Marco's father was Nicolo Polo, one of the three sons (all engaged in commerce) of Andrea Polo of San Felice. About 1260, Marco's father and Uncle * Maffeo were in Constantinople. The trading operations of the two brothers eventually brought them to meet Kublai Khan. Marco performed many public missions for the great Chinese ruler & travelled through numerous provinces, the wild country of Tibet and northern Burma for more than twenty years. ~~~~~

and olive on chartreuse stock, it is a contrast from the all-calligraphic, Dale Nichols illustrated title page in bluish gray as the second color



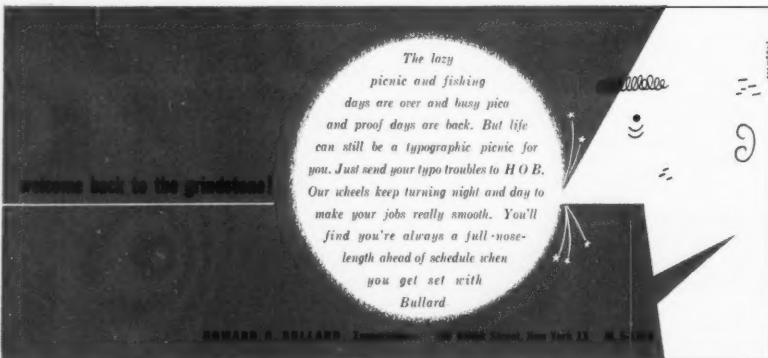
New Telephone Number



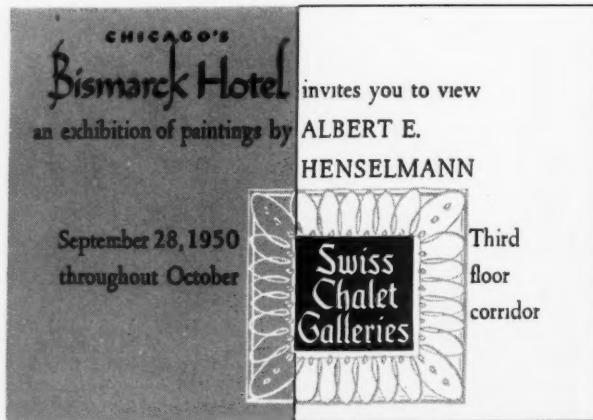
EDWIN H. STUART, INC. 422 FIRST AVE. • PITTSBURGH 19, PA.

STUART MAKES TYPE TYPE - STUART LEADS IN TYPE STYLES

We now have CO 1-3896, 1-3897, 1-3898 and 1-3899. COurt 1-6873 has been discontinued. This gives us four numbers in a row. If these four numbers should all be busy, call ATlantic 1-4446. This telephone is listed under Inkcraft Press, but we have an extension line in our main office and you will get the same prompt attention by calling this number.



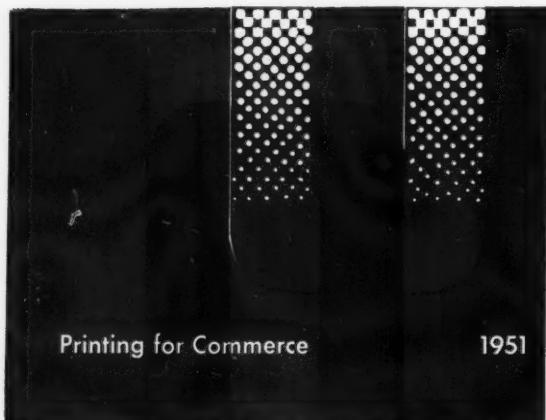
The Basset idea of standard layout throughout its series of blotters, changing pictures and colors each month, develops continued interest with the illustrations so highly interesting as they are. Stuart's is just what those who know the house would expect—display wallop and crystal clarity. Slant of copy, no less than design, insure reading of Bullard's, on original of which color is soft yellow



Original mailing card is in deep rose and black on gray stock. It should be noted that break-up of copy for two lateral sections is not at all haphazard

blue is weak for printing the type which, fortunately on that account, is set in larger than common sizes. It is the cover which causes us to feel like adding to the list of awards. It's a dream—both in conception and execution. First, the book is die-cut to the form of one of those rectangular, round-cornered artists' palettes, the less common shape, size 7 1/2 by 10 1/2 inches. The cut-out representing the thumb-hold is at the top, near right side. Protruding, there are ends of three brushes, one with red, one with yellow, and one with red paint, the design being offset-printed in three colors. Background represents (we suppose) some native wood of fine grain like a combination of our maple and cedar. As a border there are splotches of colors, like the paints look like on the artist's palette. Title within this border, "Graphic Arts Industry," is in distinctive bold lettering that shows white, first and third words in upright sans serif caps, "Arts" in italics. Design is wonderful; coloration is beautiful and impressive at the same time. More power to you—all of you.

ECOLE DES ARTS GRAPHIQUES, of "Somewhere in France," has favored your commentator with a four-page and (extension) cover booklet, 9 by 12 inches over-all, which abounds with ideas, novel features, et cetera all out of proportion to the opportunity area of space paper would seem to make possible. Our review will contemplate only several biggest features; otherwise we might go overboard. Cover is of heavy black paper, printing of design in green, yellow, and deep red, all commendably opaque. The title "Gala Aquatique"—capitals are ours—is in rugged script lettering near the top of page, first word heading downward, second upward—from the left. The words of the title suggest to this all but totally ignorant of French person that the piece is the program for a water sports show. The dizzy angle of the words of the title justify the assumption, especially in connection with the three thick, wavy lines across near the bottom, also yellow. Further



Novel booklet cover by Tri-Arts Press, of New York City. The striking original is printed in black, gray, and lemon yellow on rough white paper

consideration makes for certainty. There are two suggestive forms, flats with pointed ends, one with a form like a new moon having its lower point just entering the yellow water. The second shape is high up in the air, bent almost double, pointed ends coming closer together than the back ends of a horse shoe. A closer look discloses half circles, solid except for little round holes just where they should be, appended at strategic points to the abstract curved shapes. Sure, they're divers. We see the Grand Finale now—indeed this greatest of all the acts was first feature to impress. It must wait for mention of the novel handling of the cast of characters on page three. Extending from top to bottom of the page there's

Slugged BY LUDLOW

For speedy, sensibly priced always fresh, unlimited quantity typesetting, use slug composition by **GENERAL** . . . Choose from a wide variety of attractive display faces, from 8 to 96 point, from one of the most complete collections of Ludlow typefaces in the middle west. . . . Be assured of typographical and mechanical excellence, too! . . . Get "slugged" by Ludlow! Add profit to your operation, get speed into your production, and get expert hand-set composition! . . . Why worry? Contact a typographer that can serve you now . . .

GENERAL
TYPE & COMPOSITION CO.
TYPOGRAPHERS

633 Plymouth Ct. • Chicago 5 • WE. 9-2419

A smart copywriter with a sense of humor did this heading; or was it sheer accident? Anyhow it got our eye, also because the type combines good looks and power in a high degree

a red band two-plus inches wide. Over this near the right edge the given names of performers are printed in black with surnames following each in line, the surnames appearing on the toned paper and therefore (and properly) easier to read. Neat? But the show must close. While the booklet is stitched, long red cord is looped through holes at the fold, but—and here it is, ladies and gentlemen—where tassels are usual at the ends in this most unusual piece there are—Life Savers, real ones, molded with name in English.

B/G COMPANY, of Chicago.—And an orchid to you for your "An Orchid for You" folder announcing the opening of your new cafeteria. The French-fold piece (5½ by 4½ inches folded) has the stated headline in green and an illustration of an orchid (in orchid color) on the front. Inside spread announces the opening on left-hand page and offers a free orchid to all patrons on the first day. Illustration here is

steaming cup of coffee. But the right-hand page is the prize: The head is "Set for You"—the illustration is a plate, with an actual miniature knife, fork, and spoon glued on in proper Emily Post setting. These working tools are of a metal with silvery sheen, the knife measuring less than 1¼ inches and other two pieces proportionate in size. An attractive line drawing of the new refueling station is on the back cover, but it's the place setting that gets us in the mood for running up the street and digging into the food, letting the orchids fall where they may. You achieved a clever and inviting effect. Response to your invitation should have been great.

AXEL EDW. SAHLIN Advertising Typographic Service, Buffalo, New York, has sent a copy of its beautiful new 5-by 8-inch promotion booklet. We'd say "brochure" if the page were larger. Cover is printed in deep brown and green on heavyweight light tan stock with deckled front edge. It is tied at fold with thread matching the green used for work mark on front and back, both pages being printed from the same design. This is unusual, of course adds to publicity value of the piece. One might consider confusion, maybe some irritation, is experienced when by chance the booklet is received with back side up. That was our first thought, so we experimented, opened it from the back cover. Really, it didn't bother us one bit; loss of time was just a split second. The act aroused some curiosity; made us give the piece *more* attention. At that it was all well worth while. It is a thoroughbred job with no evidence of cross breeding, Cloister type being used throughout. The covers are printed from Cloister Bold caps, the title, "Saving Money on Typography and Fitting Type to Copy"—aside from the smaller catch-line "and"—being in 36-point. Feeling-tone in connection with band illustration at top is exquisite. There is character, too, in the very fullness of the page. Power and beauty are combined. O, for the space to do a comprehensive! We must mention that the text pages are in Cloister Light, 12-point, which, even though set solid, seems amply leaded. It is one of our most favored book faces, never, in our opinion, used as extensively for "art" books as its merit has justified. We have been cheered in our minority position by the fact that one of the greatest book printers of all time, the late John Henry Nash, set many of his monumental works in Cloister Light. One fly in the ointment, friends—and able typographers—the presswork is weak. A bit more ink, and comparatively more "sock" on the impression are indicated. Indeed, the Light was developed in part to accommodate the heavier impression required for rough papers and approximate the effect of the work of the old master, Nicolas Jenson, sire of the old style types of Italian vintage. Now, the sugar coating: spacing throughout is,

to repeat a word—exquisite.

The Committee Respectfully presents to All in DEPARTMENT A & OFFICE and Their FRIENDS an Old Fashioned PICNIC to Entertain You & Yours

ROUND-UP

10 VALUABLES
Door Prize Drawings

FREE FOR

PONIES FUNNY CLOWN PUPPET SHOW

Prize Races and Events for All
MERRY-GO-ROUND

Many Free Prizes at the Gate!

LEMONADE - HOT DOGS - CRACKER JACK - POP

KIDDIE TRAIN

Ice FREE Cream

KIDS

PRIZES FOR THE BEST-DRESSED KIDS IN COWBOY OUTFITS!

Dancing

SOFTBALL

BINGO

BARNYARD GOLF PITCHING CONTEST

BEAUTIFUL REMODELED

JUSTICE GARDENS
PARK ARCHER AVE.
AT 79th Street
FREE BUSES

Many Big Trees

Few Insects

Refreshments Sold on the Grounds !!

JOULEY

15
SATURDAY

RAIN OR SHINE

COME ONE! COME ALL!

B. Donnelly & Sons, Printers, Chicago, Ill., U. S. A.

Notice

HE EMPLOYEES OF
DEPT. A & OFFICE are
respectfully informed
That a Ticket of Entrance
may now be procured from ladies
and gentlemen of the Committee.
Adults \$1.50, Teen-age (13-16)
\$.60. Children under 12 are free.
All prices include a Federal Tax.
Free Buses to and from Picnic.

H. W. JARVIS, ESQ.
Chairman

Our face is red, our heart bowed down, and our spirits low lest readers—any few of them—think we would print a job as the show bill on page 58 of our September issue is reproduced. Steven Prochasta and Irving Rutherford, R. R. Donnelly & Sons Company layout men, may have thought of that mean word "sabotage" when confronted with the incorrect representation of their craftsmanship. Fact of the matter is that the make-up man at the shop put the black of the poster with the color form of the page and vice versa. Unbelievable as it may seem, the page made up that way passed the inspection of any proofreading given it, even that of our own corrector of the press—on the scene at the time of the accident. Weak (small) type must be printed in black or some strong (dark) color. Above, the bill is properly printed

I.P. BREVITIES

Stray items about the trade and the men who make it. Bits of information collected and set down here for your edification and pleasure. Edited by GEORGE EATON

★ Worcestershire, England, may well be termed a cradle of type designers as it was the birthplace of William Caslon, John Baskerville, and George W. Jones.

★ *Craft News* defines an editor as "a guy who prints gems of goodness which he hopes his sinful subscribers will read and heed, especially since he worked so hard stealing them in the first place."

★ The Cleveland Club of Printing House Craftsmen presented two subscriptions to *THE INLAND PRINTER* as honorable mention awards in a cover design contest recently. The young men receiving the prizes are Nichols Ardelean and Nick Saris.

★ According to *Printers' Ink*, national advertising in August registered a rise of eighteen per cent over a year earlier and was also two per cent above the July total. All media contributed to the gain, with television, newspapers, and magazines leading.

★ Ever heard of a Franklinist? It means a student of the many-sided and talented patron saint of American printers, Benjamin Franklin. One of them, Dr. Verner W. Crane, has collected and edited for the University of North Carolina Press *Benjamin Franklin's Letters to the Press, 1758-1775*.

★ *Business Week* recently ran a two-page spread about William F. Bearing Service Company. That Pittsburgh plant, which produces custom-built bearings, recently booked a big order for special bearings to be used on printing presses, a hundred—with tolerances as close as twenty-five millionths of an inch.

★ Captain Charles Birchall, who will lead the British Litho Productivity Team's visit to the United States early in 1951, entered the family business of Charles Birchall and Sons, Limited, of Liverpool, in 1919 and, at fifty-three, is chairman and general manager of the firm. Birchall's has more than 500 employees.

★ Edwin H. Stuart, able and colorful typographer, recently sent us the special "Pennsylvania Week" tabloid issue of *Advents*, publication of The Pittsburgh Advertising Club. Mr. Stuart wrote: "The last picture was taken about 9:30 p. m. on October 19th. The next morning, through the mail, it (the

tabloid) came to my desk, which shows that Herbick & Held Printing Company is pretty fast on the trigger and very much on the beam. This is just about the fastest demonstration of service I ever saw."

★ The members of Atlanta Graphic Arts, Incorporated, the trade association of the printing and allied industries of Atlanta, Georgia, voted to change the name of their organization to Printing Industry of Atlanta at the October 19 meeting. R. A. Stout, executive director and attorney for the association, made it official by obtaining a charter amendment from the Georgia Secretary of State's office. The meeting

was otherwise notable on that date: some eighty members braved the tail-end of a Florida hurricane to hear an address by Ren R. Perry, general sales manager of the Harris-Seybold Company, Cleveland.

★ Augustus E. Giegengack recently announced that the Sixth Educational Graphic Arts Exposition probably exceeded an attendance of 200,000. The big show set a new record, doubling registrations of the preceding show held in New York City in 1934. No plans have been made for the next exposition. Mr. Giegengack explained that the date will depend on business conditions and changes in equipment.



Proof that advertising can be as modern in India as in Indiana is the above layout development shown in folder of Everest Advertising Limited, of Bombay, India, both in English and in Hindi vernacular

OFFSET

Measuring Rate of Ink Penetration

By Charles F. King

• IN THE preceding discussion it was pointed out that whenever it is possible to measure the characteristics of materials or equipment the figures or readings from such measurements are intended only as an aid to—not a substitute for—good craftsmanship. In order for readings to perform this function they must give information pertinent to the problems encountered in the reproduction of the job or the end use of the product. This information must also describe—or correspond to—conditions found in commercial production. Testing which does not meet these conditions is wasted effort.

With reference to one of the routine tests of paper a paper representative made the following comments: "You know," he said, "there was a time when buyers specified that the paper must stand a certain Mullen (bursting) test but you do not see that much any more. It didn't tell much about the paper by itself and it didn't tell the buyers how the paper would print, but someone did a good job of selling them on the fact that paper should have the Mullen test and they specified it on their orders." Here's a good example of wasted effort. There is nothing wrong with the Mullen test and when used in conjunction with other tests it discloses considerable about the history of the manufacture of the sheet and the labeling properties of printed matter produced on it, but when used by itself it means little or nothing to the printer.

Rate of Ink Penetration

Measurement of pick resistance was considered in last month's discussion. This property is important. Another property of utmost importance is rate of ink penetration. This subject is a highly controversial one from several different standpoints. There are those who contend that it is the governing factor in the rate of transfer of ink from the

blanket to the paper and that it also plays an important part in the life of the plate, quantity of acid required to keep the plate clean, roller stripping, type of ink required, and adjustments which have to be made in standard ink formulas. Since inks dry partially by absorption into the stock this property of penetration is often the reason for the differences found in the rate of drying when one ink is used on different stocks. In the formulation of inks, different driers are selected to compensate for these differences in the adsorptive properties of the paper surface. Here is where one of the difficulties in drying is most commonly encountered in the offset process. In the letterpress industry inks are furnished with the correct amount of drier in the original formulation whereas in the manufacture of lithographic inks it is common practice to supply the inks to the printer with only a small amount of drier—in many cases none at all. When an inkmaker is given a sheet on which a job is to be printed and is told to match a color in letterpress, he can use a drier which is suited to the adsorptive properties of the stock. Most lithographers are not aware of the differences in the properties of driers and attempt to use one or two kinds for all types of paper.

Another way in which the absorptivity of the surface of the stock plays an important part in the final appearance is in the finish attained. Whether this finish is the result of varnishing on the press or on a coating machine absorptive properties of the sheet are the determining factor in the amount of finish that will result. It will also affect the amount of darkening or yellowing which will show up on the printed and on the white areas of the sheet after it has been varnished. Of course it is impossible to print a gloss ink on any sheet which has a surface which is not suitable for use with such inks. In general the glossy appearance is the result of a film of

varnish remaining on top of the paper and completely covering the pigment particles of the ink. Conversely, a color may dry with an entirely different appearance than it had when first printed, due to the varnish being absorbed into the stock and leaving the dry pigment particles on top. One of most common results is a bloom or "bronze" on the printed surface. Most frequently this is seen on dark blue and red areas. In several instances printers have seemingly matched a color of an ink exactly, only to have the customer complain that printed matter was off-shade all simply because the bronze threw the customer off and he was not able to see the true shade of the print. This has happened even when the same ink was used but on a different stock.

Offset, strike-through, or show-through, and scuff resistance are also factors which can bear a direct relationship to the ink receptivity of the paper. It can therefore be seen that from a lithographer's viewpoint this is one of the most important qualities of a sheet of paper. It should not be standardized, if it could be, to a point where one rate of penetration would be satisfactory or acceptable for all kinds of work. However, there should at least be some standard method of measuring this property and describing it in terms which would have a definite meaning and relationship to the behavior of the stock.

Seek Standard Procedure

There have been several methods of testing recommended but with each it is possible to pick some flaw and show that it does not fulfill the requirements of standard testing procedure. One method is to place a drop of castor oil on a sheet and note the time required for the drop to disappear into the paper. A similar method involves putting a drop of castor oil on the back of the sheet and checking the time required for it to come through to the face of the

sheet. These methods furnish valuable information concerning show-or strike-through of news inks on newsprint since these inks dry almost entirely by penetration and there is often a very fine line of demarcation between satisfactory absorption for drying and excessive penetration of the ink into the stock. This test may also be of value in other letterpress operations on machine-finished stock where the actual penetration of ink beyond the surface of the stock is a factor. As can readily be seen this test tells little or nothing about the condition of the actual surface of the stock and is of little use to a lithographer.

Pick Resistance Factor

It is frequently assumed that because a sheet has a high resistance to picking it has a surface which is low in absorptivity. This is not necessarily true. Several of the best coated sheets on the market have exceptionally high resistance to picking and at the same time accept a great volume of ink from the blanket. In fact it was only recently that a case was called to this writer's attention wherein a stock such as described above was printed with an ink which was formulated to give exceptional penetration and pressmen ran into endless trouble running the job. It was necessary to continually stop and rub up the plate to keep it from going blind. In spite of the fact that it was running with a plate almost dry, the transfer of ink from the plate to the blanket was so complete at each revolution of the press there was not sufficient "greasy" film remaining in the work areas to resist the action of the water as the dampening rollers passed over the plate. The pick re-

sistance was as high as many sheets which have low ink receptivity. Pick resistance cannot be employed as a measure of the printing surface of the stock.

One of the most popular methods of testing ink receptivity of stock is by use of K & N testing ink. This special ink is composed of a dye dissolved in a non-drying oil in which a white pigment is dispersed. A draw-down is made with the ink so that a relatively thick film is applied to the paper. After a definite length of time the ink is removed and stain made by the dyed oil noted. In practice it is customary to fan out a number of sheets including at least one or more of a standard stock the properties of which are known. About half an inch to an inch of each underlying sheet is exposed and ten to twelve sheets may be checked at a time. The smear is made by drawing-down the ink in much the same manner as an inkmaker does except the film applied is about as thick as that he uses to determine the "mass-tone" on the ink. It takes considerable practice to make a uniform smear across all sheets. As soon as the ink is applied a stopwatch is started and at the end of two minutes the scraper knife is drawn tightly over the ink to remove the major portion of it. The remainder is then wiped off with a clean rag. Some technicians prefer to permit the ink to remain on the paper for one minute before removing it. They claim that it is possible to distinguish differences in stock more accurately when interval is shorter.

The method outlined above gives only comparative results, and there are no numbers which can be recorded for future reference, hence the necessity for running a blank

on a standard for comparison each time the test is made. Another bad feature of this method of testing arises from the human factor. The exact technique employed by different individuals can vary the results considerably as can their ability to interpret what they see in the stain on the paper. A person who has had considerable experience with this test, and has been able to follow the stocks tested through the pressroom, can learn much about the printing qualities of paper which a less experienced person would undoubtedly never see. He can do so because the character of the stain and the depth of color tell much about the printing characteristics of the surface.

Color or Type of Dye

Another bad feature is the color or type of dye used in the manufacture of this ink. There is no assurance that it will stain all sheets, even though all are made by the same mill, the same color. It is claimed that the reason for this is that the dye used is affected by the pH of the stock and, as a result, several people who have appreciated the value of the method of testing have formulated their own inks which are not affected by the differences in pH normally found in paper.

When the Lithographic Technical Foundation was in the process of doing the research work on the drying of lithographic inks (published in Research Bulletin No. 13) the importance of ink penetration in drying was recognized and in attempting to assign values to this factor the K & N ink was tried. The depth of color of the stain was read through a reflection densitometer but it was impossible to correlate



Full-color lithographed cover spread of this year's annual report of Harris-Seybold Company pays tribute to printing. Note statue of Benjamin Franklin

these readings with the apparent penetration of the ink into the paper or to the speed of drying of the ink. More recently, however, Dr. Cahn of Consolidated Lithograph Company has claimed that he has been able to assign meaningful values to the stains through the use of the Photovolt Reflection Meter. Except that its readings are in per cent reflectance rather than in terms of density (reflection density is the logarithm of the reciprocal of the reflectance) this instrument is essentially a reflection densitometer. The fact that a filter is used in making the readings is claimed to compensate for the differences in color of the stains found in different papers.

The Ink Smear Test

In many cases these figures give a good picture of the results of the test, but since there are a number of personal factors involved in the making of the smears there can also be some question concerning the reliability of the readings made from the stains. Likewise it is impossible to get a complete picture of the regularity or irregularity of the surface from just a number. However it is frequently desirable to have some quick way of comparing several shipments of the same stock to determine changes or trends in mill production, and when these figures are used on the same grade of stock from the same mill the figures will show this. A still further adaptation of this method of testing has been proposed by Dr. Andries Voet and his associates at J. M. Huber Corporation. Using an ink which does not change color with changes in pH of the coating or paper they set up a schedule whereby a portion of the smear was removed at various time intervals. By reading the reflectance from these different portions of the sheet they found that the readings when plotted against time approximated a straight line (within certain limits). The slope of the line would then be indicative of the rate of absorption.

This writer has on several occasions attempted to verify these findings but has not found the results from his tests correspond. Over a wide range of stocks straight line curves would not result. However, he did find that in a few instances where runs were under as near identical conditions as possible in commercial production ink consumption figures could be correlated to a certain degree with readings made by Dr. Cahn's method. These figures failed to follow the trend of gloss

readings made on sheets printed with gloss inks, press varnish, or finished on a varnishing machine. Thus it appears that there is still much to be desired in the use of an ink smear as a means of testing the receptivity of a sheet.

It's a Quiz

Answers to these questions have appeared in THE INLAND PRINTER and other sources of information at various times. How retentive is your memory? How many can you answer without consulting the answers on page 64?

By R. Randolph Karch

1. Where can you still see an old Ben Franklin hand-pulled press in action, with ink ball and all?
2. The longest word in Webster's New International Dictionary has the following number of letters:
 - 15
 - 25
 - 35
 - 45
3. Should one use a "thin band" on linotype matter set in normal width 12-point?
4. Paper stretches with relative humidity more across the grain than with the grain. True or false?
5. So far as the printer is concerned, should type matter be readable or legible?
6. The Fairchild photoelectric engraver produces halftones and line plates through mechanical, optical, and electronic means. True or false?
7. Which of the following intaglio platemaking methods scratches lines in the plate by means of a scribe?
 - Drypoint
 - Mezzotint
 - Line engraving
8. Match the terms listed at the right with the correct place in the graphic arts listed at the left:

a. Copyfitting	1. Overlaying
b. Type	2. Backing up
c. Makeready	3. Casting off
d. Presswork	4. Kerning
e. Binding	5. Forwarding

To this writer's knowledge, there are two other ways by which this property is being measured. In one case a proof is pulled with a standard ink and the sheet is immediately viewed at an angle which will show the wet ink on the surface. Time is measured from the instant the sheet is removed from the press until the sheen or gloss has disappeared. The second method involves the use of a No. 4 Vandercook proof press to which certain additions have been made. The rack and bearers on the press were extended so the impression cylinder could be made to make another, or at least part of another, revolution. On an extension of the bed at bearer height in a position corresponding to that in which the impression cylinder had made contact with the printing form on its first revolution a piece of white paper is placed. On the first revolution of the cylinder, therefore, the ink is transferred from the form to the stock to be tested and excess ink on the surface of the paper by the time it comes in contact with the white stock is transferred to it. Since this device was designed by International Printing Ink Company's Chicago Laboratory it would appear to be an ink testing rather than a paper testing device. In its present form, also, this method does not readily adapt itself to the assignment of numerical values to results. That could undoubtedly be accomplished through the use of a standard ink or a series of such inks and a mechanical means of varying the time between the print and the offset or by measuring the density of the offset print.

Factors Must Be Controlled

Here again the same problem presents itself as it did in the case of testing the pick resistance, and it again appears that the only way of accurately determining the printing qualities of stock is through the use of a press on which certain factors can be measured or controlled. Other methods have been recommended from time to time but of all of them the use of the testing ink which stains the sheet is the only one that gives results which correspond in any way to the action taking place on the press.

Results can only be interpreted with a fair degree of accuracy by one who has considerable experience in observing its results with press performance.

When we can safely measure or control various conditions, we will produce accurate testing data.

Offset /

QUESTIONS AND ANSWERS

Send in your queries on any phase of lithography for answer by Charles F. King

ISOPROPYL ALCOHOL

I have read somewhere that isopropyl alcohol can be used in place of regular denatured alcohol for removing the deep-etching solution from a plate. I decided to try some of it and it seemed to work all right but the men in the plateroom said it made them sick. With regular anhydrous denatured alcohol now up to almost a dollar a gallon I would like to use the isopropyl. Is it injurious?

There is nothing injurious in isopropyl alcohol and for platemaking purposes it will work as well as denatured ethyl alcohol. In fact, since anhydrous isopropyl alcohol is capable of removing 9 per cent of its volume of moisture from the plate whereas anhydrous ethyl alcohol can only remove 5 per cent, its use in platemaking is to be preferred. However, workmen do seem to object to the odor. The most injurious alcohol that can be used is methanol, which has absolutely no odor when made synthetically. This is used as a denaturant in most of the alcohol now in use. According to the best authorities I have been able to find, isopropyl alcohol is no more injurious to workers than the purest grades of ethyl alcohol.

HOW TO RUIN A PLATE

I have read a number of your articles. Several times, in them and in your question and answer column, you have made statements which imply that whenever a plate does not hold up on the press it is because the plate was not made right in the first place. Do you mean that there is nothing that a pressman can do that will ruin a plate?

No! I do not mean that. There are many many things that a pressman can do to ruin a plate, and often it is practically impossible to tell whether the platemaker was at fault or the pressman. For example, by improper roller setting or by overpacking, the pressman may cause the grain of the plate to become destroyed and print with an all-over scum which will get worse as the run proceeds. He may carry too much acid in the fountain water and cause the grain to be destroyed.

Likewise it is possible for him to carry too much water and cause the albumin image to swell and release the ink, and the plate will go blind.

In addition, the lithographic properties of the ink itself can be responsible for ruining a plate. Some inks can be so water-resistant that they will not print properly. If the pressman does not watch the job closely he will lose the plate completely. Also there are some inks which require that an excessive amount of acid be used in order to make them print clean. Here the pressman has no alternative but to carry an amount which will make the plate print clean. I have, however, made one rather general observation when dealing with competent and even in most cases with novice pressmen: If a plate does not print right at the very start of a run, there is a two to one chance that the plate was not right when sent to the pressroom.

GLOSS INKS FOR OFFSET

I have heard that it is possible to run gloss inks on an offset press. I was under the impression that they could only be run by letterpress. Can you give me any further information on this subject?

It is possible to run gloss inks on an offset press but it is hardly possible to get the finish up to that attained when they are run on a letterpress. In some cases it is not possible to get the same depth of color. These two facts are only natural since it is not possible to carry as much ink on an offset press as it is by the letterpress method.

TROUBLE WITH ALUMINUM

In our trade shop we have been making both zinc and aluminum plates for a good many years. We have one customer to whom we have been supplying aluminum plates continuously since long before the war. Until very recently we have never had a complaint from him, but suddenly he has run into trouble with our plates. Now I find the trouble seems to be rather general with people who are using this metal. We have not changed our method of operating in any way, so we are at a loss to find the cause.

It appears that there are soft spots or holes in the metal which seem to be there even before the plate is grained. When the plates are finished they do not take ink right. The customer thinks that we are etching them too deep. When the plates are finally rolled up much of the fine halftone detail seems to be missing and the solids appear grainy. I tried cutting down on the etching time but it did not make any difference. Have you heard of anyone else who was having trouble with aluminum recently?

Yes, I have heard of several shops who were having trouble with aluminum, and in each case it was someone who'd had experience handling the metal for many years. In all cases it has not been the same trouble you have been having, but in others it apparently was. One trade grainer contends that the surface of the metal is full of blisters and that is the cause, but on regraining, the trouble sometimes becomes worse instead of better. Actually the surface of the grained plate appears to be made up of a series of deep holes or pits with a very heavy sprinkling of bright shiny spots.

In at least one instance the trouble was rectified by changing to a much finer and more shallow grain. If it were blisters in the metal as this one grainer seemed to think, I cannot see how this would cure the condition, but it did. In another case the trouble was eliminated by first giving the plates the Brunak treatment.

Answers to It's a Quiz

Here are the answers to the quiz on page 63. What is your score?

1. At Williamsburg, Virginia, you can see presses in operation with knee britches, pre-Revolutionary type, and all.
2. *d* or 45 letters; the word is pneumonoultramicroscopicsilicovolcanokoniosis.
3. No. A thin band will give a minimum space of only two points, too little for 12-point size.
4. True.
5. Legibility is the printer's job. Readability refers to copy—words—and is the job of the copywriter.
6. False; only halftones are so made.
7. *a* or drypoint.
8. *a*—3 or casting off, *b*—4 or kerning, *c*—1 or overlaying, *d*—2 or backing up, *e*—5 or forwarding.

By EUGENE ST. JOHN

the PRESSROOM

Questions will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request

TROUBLE WITH FAST DRYING INK

Although we have tried ink variously called instant-set, quick-dry, and the like, made by several ink makers, we have never been able to obtain sharp, clean impressions of rules that run at a right angle to the rollers. When such difficulty is encountered we have to wash up and run with regular ink. That works perfectly. Will you please explain why the very fast drying inks will not print cleanly on rules at a right angle to the rollers and state if this is a common fault? This happens on both our automatic platen and job cylinder presses. Incidentally, we have found that regular ink is much better and easier to work with so we do not use snapset ink more than necessary. Inclosed are two samples of down rules we attempted to print, the first and second sheets before we gave up and changed to regular ink.

An extra fast drying ink will start to dry too fast on the press unless the press is kept printing, sometimes even then when the press is running slowly and atmospheric conditions favor quick drying. It is well to make ready with regular ink and use the super fast drying ink after the run is definitely started. This is customary also when using metallic inks that are quick drying, also high-gloss inks and some overprint varnishes. Some prefer to use regular inks and an open coil infrared heater.

Others experiment with regular inks upon different papers to find which is best suited for quick drying on a given paper. It happens that a good job ink and a good dull half-tone ink will dry quicker than a regular bond black on sulphite bond like your sample. The bond ink dries quicker on rag content bonds.

Why run the vertical rules in a separate form at a right angle to the form rollers? You can avoid the inking trouble by running the vertical rule form with the other form, locking the two forms foot to foot in one chase, cutting the stock double size and running work and twist, thus cutting the presswork in half.

You can, of course, lock the vertical rule form parallel to the form

rollers, cut the stock double size, and run this form twice. After printing it in position once, lift the form, shift it to the correct position with the furniture and print it again without moving the gauges. You will find it helpful to carry roller bearers over the short ends of the chase on all forms that require a nice inking.

SNAP-OUT FORM PRODUCTION

Ours is a typical small job plant and lots of our work is going to snap-out concerns. Will you send name and address of concerns that manufacture collating equipment for a plant like ours? We plan to print forms on an 8½ by 11 sheet and bind this with one-time carbon.

Collating and tipping machines for this and similar work are on the market and highly efficient. A list of makers has been sent to you.

how not to have an accident!

The production of this booklet was no accident. Its paper was carefully selected for printability and economy. Its art and engravings were made to fit the paper. And it was printed and bound on high-speed, specialized Clement equipment.

The result is good quality, high readability and minimum cost. This permits maximum distribution on the available budget.

Buyers who have a similar problem can solve it in the same way. They can avoid embarrassing accidents, be sure of careful planning, printing and distribution by dealing with the same printer.

Some good sales talk adapted from page in house magazine of J. W. Clement Company, Buffalo

INKING IN MAJOR PROCESSES

In offset-lith the form rollers ink only the surface of the plate. In gravure, the wells in the plate are filled with ink and the excess is scraped off by the doctor blade. In letterpress the rollers deposit ink on the surface of units of the form but an excess is exceedingly difficult to avoid. Pressure spreads the ink over the edges of the units such as half-tone dots, types, and rules. This accumulates with successive impressions on the shoulders of rules and in the bowls of type and the openings between the dots of halftones.

This phenomenon is made worse if printing with surplus ink without selective pressure is attempted. For example, the very small and shallow holes in 90 per cent solid tones of a halftone plate will rapidly fill without selective makeready. These little cupfuls of ink are not impressed like the surface of the plate on the paper but just the top of the cupful is squashed out on the paper, causing the print to look muddy. This also is a common cause of offset.

These squashed-out bits of ink, lacking the pressure of the plate's surface under impression, are really a bit thicker than the rest of the plate's print and appear darker or deeper in tone under the magnifier.

In overprinting the squashed-out ink from the little holes causes a mottled appearance in overprint(s).

INKS FOR PRINTING ON PLASTICS

I would greatly appreciate it if you would supply me with information regarding the application of metallic and pigment printing inks on acetate, ethyl-cellulose, and various other plastics.

The best approach to printing on plastics is to submit sample of job and the plastic in question to your inkmaker. There is no single ink or printing process suitable for all plastics. Some plastics may be printed by all processes but in most cases there is a preferred process, depending on the size and nature of the job. Many of the plastics require a special ink. The inkmaker will know what's most suitable to a given job.

ROLLER SETTING IMPORTANT

Rollers are not wringers but are precision instruments, designed to operate like the cylinder of the press on the perfect-circle principle to minimize friction. If set too low on the form, excess pressure throws them out of round. The lower the roller is set, the more it pushes ink off the printing surfaces into the surrounding depths, thus causing good plates and type to fill up prematurely. Generally form rollers in good condition (round, resilient, and with ample tack) should be set to show a streak throughout their length across the type-high ink plate of the cylinder press from one pica to one-quarter inch wide, according to the resiliency of the roller.

It is well to test the roundness of the roller by setting to quarter-turns. A roller that has hardened from age is likely to be out of round. It is no longer suitable for the better grade of work.

A hard roller cannot uniformly ink the dots of a halftone plate. The inking will be scant and starved and the dots will print sharper than in the proof. This increases the area of the blanks between the dots and decreases the area of the dots, thereby altering the tones and changing the picture radically. A red ink used to print a halftone plate will result in the print made with hard rollers appearing pink, rather than red. This is another aspect of the problem of color control.

When the composition rollers are in good condition, the metal vibrator rollers should be set for just enough contact to afford good sidewise distribution. If the vibrator is set too low, the inking will show a mealy or greasy appearance. Roller setting does not always receive the attention that it requires.

RULE JOINTS WITHOUT BREAKS

Good rule joints depend on good rules accurately cut on a rule cutter designed for use on the metal of which the rule is made, accurate justification, and makeready. If one or more rules in a panel or other joint are unlevel, the low end will not print clear because of bear-off of the adjacent end of the other rule at the joint. Often an underlay must be used to bring the two ends as level as necessary. Good justification brings the two ends close together, how close depends on the accuracy of the rule cutting. Extra high spacing material should be placed beside rules. If ends are not parallel from top to bottom, close contact is prevented and a break will show at the

joint in the print. Fortunately a poor joint may be corrected by the electrotyper when the printer has failed. Mitered joints help printer but are subject to same limitations.

CHANGES IN REGISTER

Sometimes after getting register with hand feeding, it is lost after starting the run and the job has to be done over before proceeding. Why is this?

When the feeding apparatus is lowered on the feedboard, its weight may change the position of the guide tongues. The sheets may be coming off the feeder pile not parallel but at an angle to the front edge of the feedboard. If the press is operated at low speed while registering by hand feeding and the press is advanced in speed after starting the run with the feeder lowered, the increased speed changes the throw of the grippers, due to centrifugal force.

RAINBOW MULTICOLOR PRESS

Will you kindly advise us the address of the makers of the Rainbow press? We have written to the address given on their ad on page 19 in THE INLAND PRINTER, for July, 1947. Our letter was returned.

Unfortunately this press, which promised well, was taken off the market and the sponsor's address is today unknown. However, a similar multicolor press has been available for years.

WATERCOLOR PRINTING INKS

We enclose a sample of greeting card and would like to know the process by which it was printed. Please also let us know whether watercolor inks or ordinary printing inks have been used in the printing of this card. Will you kindly acquaint us with the quality of paper used in the printing of an insert in THE INLAND PRINTER, August, 1950? Where can we obtain the said quality of paper?

The greeting card was printed in colors by offset lithography. Lithographic printing inks were used. The finish of the paper used in the insert is embossed eggshell, which may be applied in the paper mill or by the printer on a roughing machine. This finish is applied in the paper mill to uncoated book, bond, and cover papers, of various weights and thicknesses. We have sent you a list of the makers.

If you purpose using watercolor printing inks, do not use the regular glue-glycerin rollers as these would be waterlogged. There are special rollers for watercolor inks.

PRINTING ON MADE-UP CARTONS

Is there a device for printing on made-up fiber board cartons at high speed such pieces as postal information and so on?

Such a press is on the market. When writing for information to the manufacturer whose name we sent you, state dimensions of the carton.

Greasy Ink

Where is the boss? I don't know. What do you want? Maybe I can help you. Take a look at this. Sure looks like the last rose of summer. Very much like the ink wants to slide off some other place. Must be a lot of grease in it.

Well, now let's take a walk over to the ink vault. I think I can help you with this one, but don't you dare say anything about this to the boss. I don't like to be butting in around here, but I will get you what I know will help. Just dab a little of this on your rollers and let's have this can

back as soon as you take what you will need. Use about $\frac{1}{2}$ ounce to the pound of that ink and it will do the trick. Let me see the print after you get the ink worked up good.

An overprinting problem, opaque yellow run through the press twice on yellow to get a good color over some gray stock, and then a green to print over some part of yellow, and this looks like a lot of grease in the part where green prints over yellow. So we just add some good take-well compound or, as some call it, lifting compound. This helps on those jobs that will use a lot of color on the first down and has a lot of drier added to it.

By Joseph Kovec

ANILINE INK PRINTING

We recently asked publishers of an encyclopedia for information on aniline ink printing. They submitted a photo-copied article from December, 1942, issue of *THE INLAND PRINTER*, written by Frank E. Boughton. We would appreciate any later information available on this branch of the printing trades.

The first aniline printing on record appeared in Germany and was promptly taken up in Great Britain. Shortly after, in the 1920's, aniline printing appeared in this country as an ideal method of economical production of the printed glassine bags then used as containers for many articles. A bag-making machine was attached to the very simple and fast aniline press so that the glassine from the roll was printed and made into bags in a single operation. The first aniline presses made in the United States had *wooden* cylinders on which the rubber plates were adhered.

Today precision presses of various sizes for aniline printing are built by at least fifteen different firms in this country. It is one of the fastest growing divisions of letterpress printing. The best way to get a picture of aniline printing is to ask manufacturers of aniline presses to arrange a visit to a nearby aniline printing plant in operation where you can estimate its value in the

production of your specialties. Like the other processes, aniline printing has advantages peculiar to itself which are best appreciated by viewing the setup in operation.

PRINTING ON POLYETHYLENE

On page 53 of the February, 1950, issue of *THE INLAND PRINTER* appears an article under the heading of "Printing on Polyethylene." As we are printers and lithographers in a very big way we are particularly interested in this new printing method. We would be obliged if you would give us more information as to machines, inks, and so on, as used in this method of printing on plastics.

Polyethylene, sometimes known as polythene, is one of the comparatively newer plastics. A solvent is used in the special ink to bind it to the plastic. Obviously rotogravure with its method of inking, including the closed fountain, has advantages in printing on this plastic, along with others requiring solvent bond in the ink.

Polyethylene is distinguished as ideal wrapping material for use on frozen foods and its use is rapidly increasing. It is fed from the roll because like so many other plastic films, it tends to curl in sheet form.

It is printed by rotogravure, silk screen, and with decals. Suitable inks for use in letterpress and aniline printing are under development.

GUMMING ON THE PRESS?

We will appreciate your advice on how to glue a job of coin cards. We have printed the tops and die-cut the circles. We have a rubber plate which we had hoped to print with glue but we find that glue dries on the press. We are stumped.

While sometimes done, gumming on the press is not considered practicable for the reason you state and because of the difficulty of preventing the sheets sticking together unless a conveyor is used with delivery or the sheets taken off by hand and distributed in several piles. If you want to try it, consult manufacturers of adhesives about a special glue retarded in drying by glycerine, diethylene glycol, or other similar addition. You may find it to your advantage to install a gluing machine, which is more suitable for the purpose, or to send the job to a finishing concern nearby. On a big job rollers could be waterlogged.

MULTI-COLOR CARD PRESS

Please send me the name and address of the maker of the multicolor card printing press mentioned in your June issue and again in your September issue.

This press prints paper as well as card at better than 5,000 per hour in one, two, or three colors. It has been on the market more than ten years. Name has been sent to you.

Sneak up on the dirt

By Joseph Kovec

and all seats taken—standing room only. Spots find themselves a home.

So all we do now is get a clean start, run that ink down in the fountain, every so often wash up the press, clean out those brushes, put some clean ink in the fountain, and start from scratch and see what happens. I have taken over on different jobs and presses so often that I could write a book on this subject alone. On some of these the whiskers were so long they remind you of those good old-timers long before our time, before razors were invented.

I don't want to blame the help for all of this as some of the owners object very strenuously about paying for that kind of work. No, sir, nothing doing on that stuff. It costs too much. On the other hand, you could sneak a couple of hours once in awhile when you are waiting for a form or other

delays that happen along the line. This helps eliminate a lot of worry and you can turn out a nice clean job once in a while. That cheap paper is no bargain after all. There is loss of time for clean up, ruined ink. The fact is it gets so dirty you just have to dump it out and get some clean ink in that fountain so the job will look like something. You would be surprised what a difference it makes. Well, that's about all this time for cheap paper, except this: why not charge up an hour or so to the cost of these cheap paper buyers for clean up time and also the spoilage of ink?

Tricks of the trade for a card board job that must go on that cylinder press where guide rests interfere with delivery and smear under the board: Remove guide rest and guides out of way and raise board up as high as is necessary and feed stock to the back end of sheet with a 2-pica piece tacked on feed board for guide.

SETTING THE FOUNTAIN

Is there a standardized preferred way of setting the fountain for the run without waste of stock or waste of time running through waste sheets?

There is no standard procedure. A method frequently used is to make ready with scant supply of ink, the better to see areas that need patches. After makeready appears okay and register is obtained, the fountain may be set for what is deemed the right supply of ink. In setting the fountain, while the assistant turns the fountain roller by hand, ink accumulates on the doctor roller which increases the amount on the press. After the tentative set of the fountain, a sheet is printed and scanned. Some areas may appear light. To bring these out, a little more ink may be placed on the rollers with the ink knife. After the necessary adjustment has been made, the sheet may be submitted for okay.

Half-dozen sheets may be printed and the press stopped so that the sheet may be examined for color, as shown on the okay. If any areas are light or heavy, ink may be placed on the rollers with the knife or washed off as indicated and any necessary readjustment of the fountain keys made. A few sheets may be printed to see if the color is okay. The steps in this paragraph may have to be repeated before the run can proceed but this will generally be more satisfactory than letting the press run while turning the keys as needed.

On most work it is better to set the pawl (dog) for a medium throw on the ratchet. As the run continues, the throw may be increased or decreased a tooth or two of the ratchet. One is guided by the throw of the dog in setting the keys. There are exceptions (such as when running gold ink) when some pressmen like to open up the fountain and cut down on the throw of the dog, within reason.

REGISTERING COLOR FORMS

Is there a practicable scheme for registering color forms in the pressroom of a plant not equipped with line-up and register table or substitutes therefor?

There is a time-honored method of registering following form(s) to a key form in the pressroom. After position okay is obtained on the key form, which usually is the form containing the outer dimensions of the page, place a sheet of the stock carefully up to the guides and print it. Cut around two details, widely separated, where following colors(s) are to print. Set the press on which the next color is to run, with guides in same positions relative to the sheet.

Put a wooden plug in the groove or hole of patent base on both ends of sheet where the margin is. Cut the heads off two brads and drive them in the plugs so that the cut-off heads are type-high. Feed the cut-out sheet carefully to guides and run around the cylinder. Place a long pica reglet where margin will come on base and fasten with two or three catches, on both sides to hold it in position. Place the cut-out sheet face-down in register over the brads. Tack another reglet on the one beneath to hold the sheet in position. The cut-off brads now may be removed to avoid interference in laying the form.

Start from either corner and work toward the center, matching the cutouts with plate. Put catches on only two sides of plate at this time. Others may be added later. As each page or section of the form is registered, it may be torn off to make it easier to work on the next page. The pressman can start at one corner and the assistant at the other.

SNAP-OUT FORM PRODUCTION

Ours is a typical small job plant and lots of our work is going to snap-out concerns. Will you send name and address of concerns which manufacture collating equipment for a plant like ours? We plan to print forms on an 8½ x 11 sheet and bind this with one-time carbon.

Collating and tipping machines for this and similar work are on the market and highly efficient. A list of makers has been sent to you.

WHY BLOCK PLANER IS NEEDED

If a wood mount is the cause of a plate being over type-high, as is generally the case, it is easy to make the plate type-high with the block planer. If this is attempted by hand with sandpaper, the tendency is to rub off the edges more than the center of the bottom of the wood base and it is not easy to keep a large plate level when the wood base had been sandpapered down. The planer soon pays for itself in time saved when many wood bases must be corrected for height.

Typographic Scoreboard

Subject: Harper's Bazaar

Issues of July, August, and September, 1950

255 Full-Page and Two-page Advertisements

Type Faces Employed

(M) Modern	(T) Traditional
Bodoni (M)	98
Futura (M)	52
Bernhard (M)	13
Garamond (T)	9
Baskerville (M)	9
Bulmer (M)	7
Century Exp. (T)	7
Weiss (T)	6
Cochin (M)	4
Gothic 204 (T)	3
Gothic News Ex. Cond' (T)	3
Caslon O. S. (T)	3
Century Book (T)	3
Gothic Lining (T)	3
	255

Lucian (T), Gothic News #338
(T), Kennerly (T), Goudy Old
Style (T), Fairfield (M), National
Old Style (T), and Bernhard Fash-
ion (M).

Ads set in modern type faces . 197
Ads set in traditional type faces 68
No type 6

Weight of type

Ads set in light-face 179
Ads set in medium-face 45
Ads set in bold-face 25

Layout

Conventional 204
Moderately modern 45
Pronouncedly modern 6

Illustration

Conventional 233
Moderately modern 18
Pronouncedly modern 4

General effect (all-inclusive)

Conventional 222
Moderately modern 27
Pronouncedly modern 6



in Equipment and Supplies

IMAC BT, announced as a fast-setting and hot-strength adhesive paper that will not squeeze out between the jaws or rollers of bag top labeling machines, is manufactured by Nashua Gummed and Coated Paper Company. The new heat seal bag top label paper is described as having the properties of: quick set over a wide temperature range; immediate adherence to a wide variety of films, and other bag making materials; both viscous and tacky at the high temperatures required to seal multiwall bags; good printing qualities; and good storage and handling characteristics. Imac BT is claimed to have the ideal combination of properties to satisfy a wide range of machine conditions.

THE ROUSE PLATE SAW, produced by H. B. Rouse and Company, features an exclusive automatic feed. The work is placed on the pica-point measuring gauge. When the gauge is set, the automatic feed does the rest. At the end of each cut, an automatic throw-out disengages the feed mechanism. Waste materials drop through an opening into the cabinet.

For the first cut the only preparation is setting the gauge to the cutting edge wanted. The gauge swings up to 15° in either direction for setting. To make the next three cuts, the gauge is auto-

matically locked in the approximate right-angle position by the cam lever. The gauges register to pica, points, quarter-points, or inches. Outside mortising also can be done to picas or points. The skip saw tooth blade is rigidly supported by guides, the manufacturer states, at the side of the cut and by ball bearings immediately above and below the cut. The width of the blade cut is 2 points. The automatic feed cuts 15 inches of the type-high work in 17 seconds, it is claimed; and saw blades can be changed in just one minute.

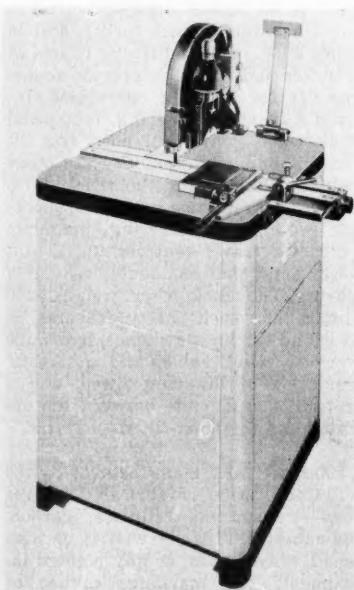
DRY SELENIUM METALLIC RECTIFIERS, produced by a new vacuum process, are announced by Syntron Company. The rectifiers are said to be capable of withstanding high inverse voltage and to have low resistance in the conducting direction.

The plates are described as processed in large sizes by semi-automatic equipment under automatic instrument control and then sheared to desired size. Standard size plates run from 1 inch by 1 inch to 6 by 12 inches and special large plates are made to order up to 12 by 52 inches in size. Two or more studs are used in stacking the larger plates to provide sturdy stiffness and mechanical strength.

AO GRAVURE Microscope, said to permit more accurate control of gravure printing and platemaking processes, has been developed by American Optical Company's Instrument Division.

Special measuring devices are incorporated which the manufacturer states provide readings of the depth and width of gravure plate cells with consistent accuracy of plus or minus one micron, approximately 1/25,000 of an inch. In addition to adjusting ink consistency to plate wear, the microscope may be used in controlling quality of etching. The instrument may be placed directly on gravure rolls 4 inches in diameter or larger—either on or off the press. An accessory stand will be available for rolls smaller than 4 inches. There are plastic inserts to protect the rolls. The micrometer has a built-in vertical illuminator and a swing-out magnifier.

MODEL 45, special saw trimmer manufactured by the Morrison Company, is offered in either a bench or floor model. The Morrison "behind the gauge" work clamp is standard with each model, but an "ahead of the gauge" clamp may



Rouse Plate Saw has exclusive automatic feed

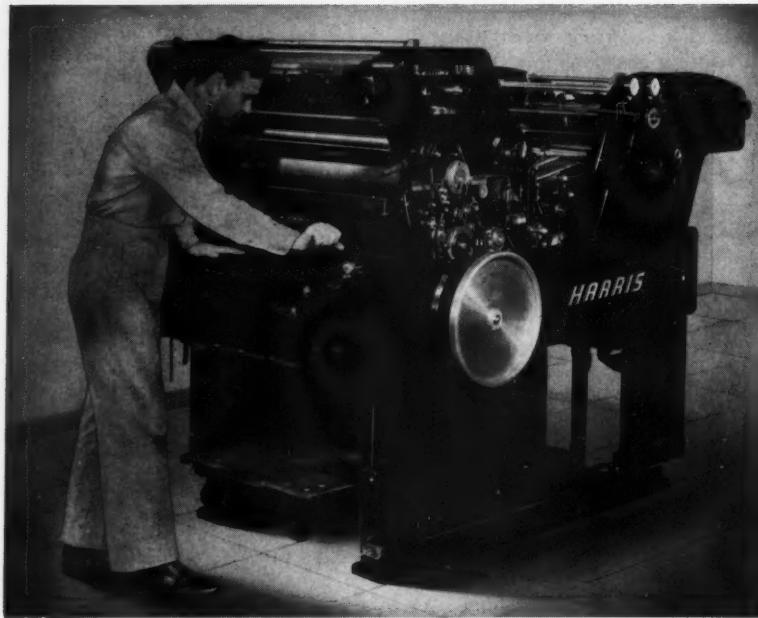


Morrison's new Model 45 special saw trimmer

be supplied as optional equipment. The simplified elevation of the saw arbor on these models is said to make the change from trimming to plate cutting position almost instantaneously. The new Morrison saw trimmer's plastic saw guard is announced as enabling the operator to see the complete action of the saw and have a clear view of his work.

BULLETIN HP-50, presenting Hamilton rotary web presses and the manufacturer's special printing machinery, is available from the Hamilton Tool Company, of Hamilton, Ohio. Bulletin R-50, which describes the Hamilton Magnetic Unitension rewinder, is also announced as available upon request.

STERLING SLO-SPEED geared electric power drives are available in the single-phase, capacitor type design. Built with single or double reduction gears, the motor speeds range from 780 r.p.m. down to 30 r.p.m. in ratings of from $\frac{1}{2}$ to 3 h.p. inclusive. A newly designed starting relay is described as eliminating the need for centrifugal switches or rotating devices. The motors have the Sterling one-piece cast iron frame, "Herringbone" rotor, and Vinol-acetol-insulated wire stator windings.



New Harris Model 122A single-color 17- by 22-inch offset press made by Harris-Seybold Company

HARRIS Model 122A, a new single-color 17- by 22-inch offset press manufactured by the Harris-Seybold Company, has a full 7-inch rollback of the water fountain, permitting free access to the dampers and the registering mechanism. There are four form rollers, of two different sizes for even inking. The form rollers are adjustable from outside the press and rest on positive stops in the down position. The ink fountain is said to have 50 per cent greater capacity and the inker itself to be the heaviest ever put on a 17- by 22-inch press. The feeding mechanism can be either sheet-by-sheet or stream feed, through use of a simple adjustment. The separating mechanism is rack-adjusted by means of a locking micrometer wheel, allowing it to be accurately positioned with one hand. All air control valves and gauges are lo-

cated on the operator's side near the center of the press. The mechanism which times sheets to the front guides has a positive lock to maintain sheet timing throughout the run. The delivery is equipped with a sheet blowdown and electric lights for sheet inspection while the press is running.

Stock size ranges from a minimum of 10 by 14 inches to a maximum of 17½ by 22½ inches. Maximum image or transfer size is 17½ by 22½ inches. The feeder will accommodate a 36-inch pile. The press will print at speeds up to 7,000 sheets per hour, according to the maker, using stream feed.

MODEL 52-T-76 Series "V," electronic spacer cutter, has been announced by the E. P. Lawson Company. Paper sizes up to 76 inches can be cut on this machine which operates at forty-three



Lawson Model 52-T-76 Series "V" electronic spacer cutter operates at forty-three strokes a minute

strokes a minute. Lawson states that this unit eliminates the need to split the lift and then load it back into the machine in order to accommodate long sheets. The back gauge on the spacer is hydraulically operated and controlled by an electric eye.

THE FASTEST-SETTING printing ink—still in the patent application stage—capable of setting rapidly without heat, is in the process of development by Time, Incorporated, at its Springdale, Connecticut, laboratories. The ink is described as involving a new principle in drying: the upsetting of equilibrium in a three-component system. The three components are a resin and two solvents, one of which is an alcohol. The resin is insoluble in either solvent alone, but is completely soluble in a given combination of the two. If the solvent balance is upset, the resin precipitates out and the ink sets.

When the new ink hits the paper, a sufficient quantity of one solvent is almost instantaneously removed—through a combination of evaporation and absorption—to cause setting. Experimental press runs at 1,000 feet per minute have been reported as successful without the use of heat. But best results are said to be obtained with around 15 to 20 per cent of scorch heat. The ink ultimately dries to a hard glossy film with good tone.

Time, Incorporated, expects to work with an established inkmaker in setting up production facilities as soon as developmental work is completed. The corporation believes that the ink will eventually permit even higher press speeds than present experimental runs.

Model 230 Jeep fork truck is produced by the Mercury Manufacturing Company. A maximum fork elevation of 130 inches is activated by a single cylinder low pressure hydraulic lift with patented cross suspension. The truck is 88 inches high, 95½ inches long (including 36-inch forks), and 36 inches wide. It has a turning radius of 60 inches and is said to provide simple free lift for stacking operations. Inclined automotive steering, foot pedal acceleration, convenient hoist and tilt controls, and good visibility are other features claimed for the truck. Also included are: cushion type tires, shockless center point steering, magnetic contractor travel controls and a unit power plant that has double reduction gearing. The truck, which weighs 5200 pounds, has such safety features as hoist and tilt limit switches, hydraulic overload relief valve, and automatic regulation of lowering speed, and a protective dash plate between the operator and the hoist-tilt mechanism.

LABELON TAPE, manufactured by the Will Corporation, is fabricated in three plies—transparent cellulose, carbon, and adhesive. It can be written on with pencil, crayon, pen, or any pointed instrument. The markings cannot be erased and, with the tape, are proofed

against water, oil, dirt, and smudge, and are acid-resistant. The tape adheres firmly to metal, glass, plastic, and the like without moistening—but can be removed easily. The 500-inch roll is available in three widths— $\frac{1}{2}$ -inch, $\frac{3}{4}$ -inch, and one inch.

TABLE EXTENSIONS, in pairs size 12 by 18 inches, are now furnished by the Challenge Machinery Company, without extra charge, as standard equipment on the 30 $\frac{1}{2}$, 34 $\frac{1}{2}$, and 36 $\frac{1}{2}$ -inch hand clamp Diamond power paper cutters and the 36 $\frac{1}{2}$ -inch hydraulic clamp Diamond power paper cutter. The table extensions, one for each side, are added to the regular equipment of one knife, one safety paper guard, four cutting sticks, one Challenge steel knife guard, and a removable false clamp plate for the hand clamp power cutter.

The regular equipment for the hydraulic clamp power cutter now includes the two table extensions, false clamp plate, two knives, two knife

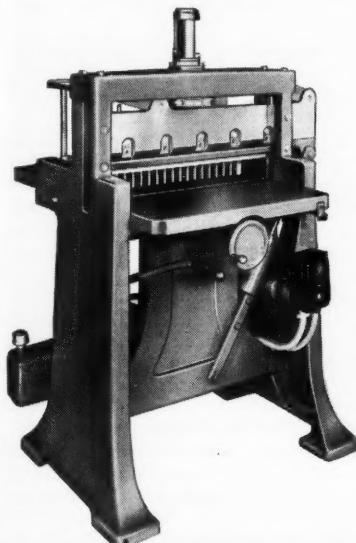
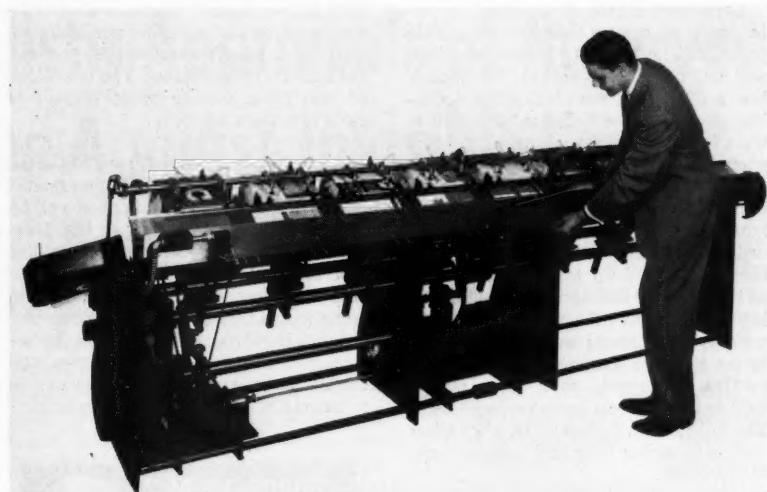


Table extensions now are standard equipment on three of Challenge's Diamond hydraulic cutters

guards, four cutting sticks, Challenge table light and tape magnifier, 1 h.p. constant speed motor for the hydraulic unit, and the hydraulic unit switch.

MACEY COLLATOR, a mechanical gatherer said to assemble more than 25,000 sheets of paper into sets of eight in one hour's time, is manufactured for and distributed by the Harris-Seybold Company.

The collator uses suction to pick up each sheet, simultaneously separating it from others in the pile by a blast of compressed air. As an added precaution against gathering "doubles," an automatic detector checks each completed set, stopping the machine if there is either an extra or missing sheet. The Macey collator can be operated by one semi-skilled employee. It is built on the conveyor principle and primarily consists of eight hoppers



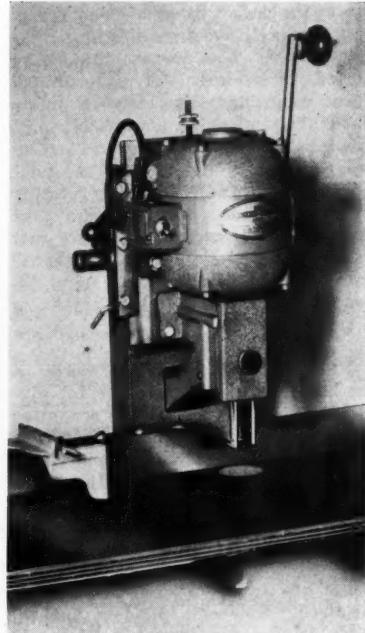
Keith S. Macey views Macey collator manufactured for and distributed by Harris-Seybold Company

or stations facing a slanted stainless steel tray. Each station will accommodate a stack of paper 11 $\frac{1}{2}$ inches high, about 3,000 sheets of twenty-pound stock, the distributor states.

By turning off individual stations any number of sets from two to eight can be gathered. The stations are individually self-leveling, keeping the top sheet at proper height for separating and feeding regardless of the weight of stock. Additional sheets can be collated and the complete group assembled by hand. Maximum sheet size for the collator is 9 $\frac{1}{2}$ by 12 inches; minimum sheet size is 5 by 8 $\frac{1}{2}$ inches. The machine is described as having handled stock ranging from nine-pound to $\frac{1}{8}$ -inch cardboard, both plain and punched. It is also used to gather six-page forms which have been stitched and folded to the 9- by 12-inch size.

Capacity is also available. Offered as optional equipment, the round cornering attachment is said to give the equivalent of two machines—paper driller and round cornering unit—at the usual cost of one. A welded steel pedestal is also available, at extra cost.

THE MERGENTHALER Linotype Company has announced recent additions to its Bodoni and Times Roman type families with cuttings completed on 9-point Bodoni with Italic and Small Caps, 11-point Bodoni Book with Italic and Small Caps, and 14-point Times Roman with Bold. The Bodoni faces round out their two respective series with standard sizes available from 6 to 14-point. Times Roman, a Linotype face, is now obtainable in sizes from 5 $\frac{1}{2}$ to 14-point with either Bold or Italic and Small Caps.



Pioneer-Toledo's new bench model paper driller

LITE-MITE BULB, fluorescent screw-in bulb, is a new Stocker and Yale product. The bulb can be screwed into any ordinary lamp socket. The shade has a 300° rotation ability for focusing efficiency; the bulb contains two 4-watt fluorescent lamps and all control components entirely within the two-by-six-inch shade. This fixture is described as producing over 400 per cent more light for equal wattage than the ordinary incandescent lamp. Intense illumination of up to 500 footcandles at three to five inches working distance is provided, it is said, without the lamp getting hot. Lamps are rated at 7500 hours average life which, for normal service, represents over three and a half years between lamp replacements. The bulb is two inches wide, 1 1/4 inches high, 6 1/2 inches long and weighs fourteen ounces.

DAY-GLOW daylight fluorescent bronzing powders have been used successfully for a run of 100,000 posters. Punch headings glow by using powders developed jointly by Switzer Brothers and Lawter Chemicals. The posters show six words bronzed in orange against a black background. Non-fluorescent colors were first lithographed on a 4-color press, then the sheet was coated with a spirit-type overprint varnish. A special printing size and the powders were then applied by a specially adapted lithographic press connected directly with a modified bronzer. The powders are available by means of a licensing system. As the powders and the size are new developments Switzer and Lawter factory representatives will work with licensees in setting up the necessary facilities for the use of the materials and making initial runs.

SINGLE PHASE Speed-Trol motors are available in ratings of from 1/2 h.p. to 3 h.p. inclusive from Sterling Electric Motors. The motors, the maker states, have either 2:1, 3:1, or 4:1 speed variations; also eighteen different maximum speeds from 2000 r.p.m. down to 52. A newly designed starting relay is said to eliminate the necessity of centrifugal switches or any rotating devices. Included in the design are: fingertip speed control, one-piece cast iron drip-proof frame, "Herringbone" rotor, Vinol-acetal insulated wire stator windings, and standard mounting dimensions.

KOLOROID Color Proofing Process—a method of making a full-color, ink pigment proof from separation screen or continuous tone negatives—is announced by Consolidated Hammer Dry Plate and Film Company. It is said that the process will color proof every type and size of job and with accurate registration. A vacuum printing frame, squeegee roller, ferotype, and hole punch are the only items of equipment required. Koloroid pigment paper, made in the full range of standard printing colors, is used with Koloroid

base paper. Basic colors are controlled by exposure. Color can be varied by reducing or lengthening exposure time, the manufacturer states. The operation of making a 4-color proof is said to take less than an hour.

A COLOR DENSITOMETER, said to be an ultra-sensitive precision photometer with a wide application, is produced by the Macbeth Corporation as the Macbeth-Ansco Color Densitometer. The instrument, we are told, permits accurate measurement of color densities in narrow spectral ranges, as well as visual densities over a wide range. Reflection densities of opaque samples and transmission densities of liquids can be measured with auxiliary equipment.



GENERAL BINDING CORPORATION announces a new, compact, semi-portable power-driven punching machine. The new equipment is described as able to make mechanical binding faster as well as more versatile, economical, and practical. The corporation also produces G.B.C. portable Model 16 plastic binding equipment, a complete table-model binding unit designed to accomplish quality plastic binding at a minimum investment cost. The corporation also manufactures such plastic binding equipment as a smaller Model 12, larger floor-model machines, and the new G.B.C. slot-punch, said to allow additions and changes to be made in bound material with no mechanical operation.

A NEW SYNTHETIC flexible bookbinding adhesive called Resyn hot melt is offered by National Adhesives. It is particularly adaptable, according to the makers, for high speed Perfect binding, combining quick tack, wide range of setting, and excellent machineability. A rated maximum speed of 280 book copies per minute, with trimming and packing done right off the binder, is claimed to be possible with the adhesive. An operational feature of Resyn hot melt is a minimum of fuming or odor. During a four-month period, it is stated, 330,000 copies of the dollar edition of *The Cardinal* were Perfect bound with the new adhesive.

Model C-3, a new economical standard counter, has been marketed by the Counter and Control Corporation. With this portable machine, processed sheets being stacked on skids at the delivery end of printing presses, sheeters, die-cutters, and similar equipment can be automatically counted and marked. The counting mechanism is solenoid-operated, being activated by a count pick-up switch mounted on the press. At the selected count, the marker head is operated to feed paper tape into the stack and cut it off when firmly held by the weight of the succeeding sheets. The counter can be set for zero start, no matter where the previous count stopped. The unit permits marking counts of 50, 100, 200, 500 or 1,000 sheets. One can start with this simplified 5-tab unit and, as needs broaden, add a Cyclo-Monitor attachment to give pre-set counts up to 4,000 sheets between the markers. The unit can be wired into standard 110-volt, 60-cycle lighting circuit. However, equipment will be supplied for other voltages and frequencies when so ordered.

GROB band saw, offering a precision method for measuring and cutting mounted engravings or electrotypes, is distributed by Harold M. Pitman Company. The machine, it is claimed, can square up and cut without burrs in less time than previous methods. The saw has a 32-inch cutting table. A gear-controlled, calibrated rule and a spring-controlled straightedge are features said to expedite the work. The straightedge automatically returns to a vertical position when not in use. Accurate mortising as well as type cutting can be performed on the saw. Engravings are cut to pica or inch size quickly and safely, the manufacturer states. The pica point measuring gauge has fingertip control, with indicator dial and gauge readings located near the cut. A lock pin accommodates the squaring head which turns 10 degrees left or right and automatically returns to its straight cutting position.

A special Grob gauge is furnished with each machine to square up the metal regardless of its position on the wood block. Accurate cuts can be obtained by the use of the skip-saw or the standard blade—both available in 1/2- or 1/8-inch width.

The machine is available in two models: NSP-1, with a single speed of 3200 feet per minute and a throat clearance of 18 inches; and the NSP-2, with a two-speed motor of 3200 and 1600 feet per minute.

THE NEW BECK sheeter catalog offered by Charles Beck Machine Corporation describes every Beck automatic roll sheet cutter model. Facts and photographs on special characteristics and purposes of the models are included in this two-color, 16-page catalog. The functions and advantages of accessories and attachments are outlined and a reference chart provides the standard range of each cutter.

Time for Realistic Appraisals of Reserves As Protection Against Invisible Losses

By A. C. Kiecklin

• FIELD STUDIES indicate that at this time there is a lot of excess fat on the assets of many printing plants and it should be reduced to keep the businesses in good working condition. On the other hand, the reserves shown on the books are too thin to maintain a healthy enterprise. The remedy is to transfer some of the excess fat from the assets to the underweight reserves. Here are the reasons why many printing plants are ailing.

1. Inadequate depreciation write-offs. Charging off depreciation accurately is an important factor in successful operation. Printers can give away thousands of dollars over a period of years if the depreciation charge is short of actual wear, tear, and obsolescence, a chronic condition in too many printing plants. Before the war, equipment and other depreciable assets cost less than they cost today, hence, the potential loss was less.

The printer stands to lose much more today if he does not charge off adequate depreciation because the cost of depreciable assets has gone up considerably. Yet, many in this industry still estimate depreciation on a hit-or-miss basis and never compare the actual wear, tear, and obsolescence with book values by means of a periodical appraisal.

Why Composite Rate Is Bad

Many printers use a composite rate on all equipment. This is poor procedure because the depreciation varies, not only by departments but by items. For example, the composite rate applicable to all machinery used in a printing or publishing plant averages seventeen years, but it averages only ten years in the photography department, six years on type and twelve years on composing room equipment against twenty to twenty-five years in the printing department. A cutter has an estimated life-span of twenty years, steel and brass galley only five years, power presses have twenty-five years, and hand presses, twenty years.

Some business experts contend that the user should be permitted to write off his equipment as he pleases, but not more than 20 per cent yearly, because he is entitled

to cash in on his investment within this period of time. We would go along with this contention were it not for the fact that the income tax department has the last word and may not allow it, nevertheless we advise readers not to write off their equipment on a composite basis, such as fifteen or twenty years. Considering the variance of wear, tear, and obsolescence on the many different units found in the printing plants, the printer should do a more precise job than that if he expects to maintain maximum cost control and minimize the hazard of loss.

Other Profit Hazards

The one safe measurement for appraising the depreciation of a unit is to get the actual rate of wear and tear for the same or a similar unit from the books. The Treasury Department looks favorably on depreciation deductions based upon actual experience figures, yet we have known cases where the books showed equipment to last only seven years and the printer estimated the rate of replacement equipment on the basis of a ten-year life-span, increasing subsequent tax expense and indirectly decreasing profits because he did not include enough depreciation in his costs, which reduced selling prices by the differential.

Even those printers who watch their costs carefully often overlook a big loss factor in the depreciation write-off. Substantial economies can be effected by handling this write-off in a more business-like manner.

2. Increasing bad debt losses. Those who use the reserve method of writing off bad debts, credit a certain sum each year to a reserve for bad debts and charge the actual bad debt losses to this reserve, not to profit and loss. With bad debts increasing, there is an added hazard to profits. A higher rate should be allowed for in current costs so that customers, in the aggregate, pay for this loss. Where the reserve method is used we find that many such allowances are too low because the percentage of write-off is based upon bad debt losses in the war years when customers had more money

and defaulted less frequently. One should average his bad debt losses for the past two years and use this percentage on the current year's credit business as the charge to profit and credit to the reserve for bad debts. Unless this is done the printer may find, as some have found already, that the charges to this reserve are in excess of the credits, which in effect, is a reduction of net worth.

3. Overvaluation of inventory. In the out-of-the-way places of many stockrooms the printer is still including in his inventory at original cost many items bought during the war and early postwar period when shortages were rife and prices were higher. The printer should make a realistic appraisal of these items and write them down or off the books. A write-down of inventory need not be covered by a reserve because the loss is reflected in the inventory figure at the end of the accounting period when the physical count is taken. There is a way of getting a loss on inventory back from customers but it can't be done after the loss occurs. Allowance, as with bad debts, must be made in advance and credited to a "reserve for inventory losses" account. The loss is averaged over prior years and the percentage included in costs so that the customers pay for the loss in the selling prices.

Reserve for Taxes

4. High taxation. We may as well become reconciled to the fact that high tax expense is not a temporary affliction; it is here to stay as long as wages and prices remain substantially above the general prewar level, as long as government spending continues in the high brackets—and these things are sure to stay a while. This makes pertinent a reference to a "reserve for taxes," an account that most printers omit from their books. Yet tax expense is as fixed as depreciation expense, hence it requires a reserve just as much as wear and tear if a financial statement is to come anywhere close to an approximate accuracy.

From the standpoint of working capital, a reserve for taxes is equally desirable. Tax is more a current obligation than bills payable. You may stall off your suppliers for a

month or so without penalty but you can't hold up Uncle Sam for his tax dollars. Every business statement should include a figure for the income tax due to date, the credit going to a "reserve for taxes," the reserve charged when the payment is made to the Collector. Unless this reserve is set up, the net worth is inflated by the amount of the accrued tax.

In a recent survey, we found that about 40 per cent of the printers did not have any reserves on their books to insure themselves against losses from the sources mentioned in the foregoing, thus their financial statements were inflated; only about 20 per cent had adequate reserves, the remainder were crediting their reserves with sums that fell short of the actual shrinkage in their assets because the percentages were calculated years ago and were never changed despite changes in the factors that influence such write-offs.

It's time for a realistic appraisal of your reserves in order to adjust them with values as they really are. If the figures on the reserve accounts are too low the only way to adjust them with reality is to charge surplus for enough to provide an adequate credit. You can't charge the profits for the previous years. You earned less than you thought you did in former years. Many a printer has experienced this jolt in prewar years, some of them found themselves with deficits on their hands when they thought they were financially sound. In these higher-cost times, business men are likely to suffer greater losses if their books show inadequate reserves or none at all as a cushion against losses.

Keep Track of Reserves

If some of your money went down the rat-hole because of faulty reserve accounting there is nothing you can do to retrieve the loss now but you can see to it that you take enough depreciation on all the new equipment or other depreciable assets you buy in the future. But it is poor business to stop at this point. The figures credited to your reserves are only based on estimates, and so you must watch them periodically to make proper adjustments if a fair appraisal indicates that this is necessary. If you've got to hit your surplus or net worth with the adjustment, do so. Water belongs in a boiler, not on a financial statement. Then too, the reserve is only a book figure. You may have \$15,000 in reserves on your books and have only \$1.50 in the bank.

The purpose of a reserve is to give your net worth a realistic value, not to assure the retention of enough cash to buy replacement assets. If you want to freeze your reserve figures in actual cash, you must set aside the money out of current funds in a sinking fund, but few printers can afford to do this. Moreover, one can buy equipment on time today and this requires that you have only the down payment, you pay the remainder out of the increased profits which are earned by the betterment.

The printer should forecast his equipment requirements far enough in advance to increase his working capital by enough to take care of the down payment without impairing his ability to meet his current obligations to creditors. The plan-

ning of an aggressive sales promotion campaign, rigid cost control, a minimum investment in inventory consistent with local trade demands, discounting of bills, a good ratio of cash to credit sales so as not to tie up too much working capital in receivables, and prompt collections are helpful in this connection.

Obsolescence is a phase of depreciation. In normal times, it isn't much to worry about but in these hectic times it can be a detriment to profits. The printer should make an allowance for it when it appears likely. The introduction of improved equipment throughout the past few years, equipment that surpasses the units sold in the war and early post-war years may compel more than one printer to replace these purchases prematurely before he has written off all the depreciation as originally estimated. Even if he has been charging off enough for wear and tear, the high rate of obsolescence has decreased the value of the equipment in use and his reserves should reflect this extra cost.

Reserves Protect You

If equipment has dropped in price since purchase, this may also require an adjustment of the reserve account. If a printer bought equipment for \$1,000 and has written off \$400 to date, his books will show an unrecovered cost of \$600. Paradoxically, he may be charging off ample depreciation but if the market value of the equipment decreases \$200, the unrecovered cost should be \$400 and this asset is inflated 50 per cent. Where substantial sums have been invested in depreciable assets when they were selling at higher prices, the balance sheets of the owners may show considerable inflation.

Inaccurate reserve accounting deflates overhead, distorts mark-up and inflates net profit so that monthly analysis of the profit and loss statement is not dependable. Unless ample reserves are shown on the books, prices are likely to be geared too low for maximum profit. The lack of adequate reserves explains why many businesses that seem to flourish for a time suddenly lose financial strength. Reserves are a "cushion" against invisible losses that run high with the years unless provision is made to cover them with this accounting device. Printers should examine their reserve accounts carefully and line them up with financial reality.

Your financial health will improve as you fatten up your thin reserves.

BIG or SMALL

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Catalogs

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Multilith Reproductions

Labels

Offset and Letterpress Printing

Direct Advertising Mailers



Skilled in artistry and craftsmanship, our organization is at your command when you place an order with us.

**May we serve you in
this complete
capacity?**

Above is from "Prints of Paris" house organ of
Paris Printing Company, Kansas City, Missouri



Is your company ringing the bell FOR EVERYONE'S FINANCIAL INDEPENDENCE?

We all can help keep our country economically strong by pulling strongly in the Treasury Department's Independence Drive, May 15-July 4. Obviously this is important to you, because what's good for the nation is good for you and your company.

The purpose of this drive is to increase everyone's financial independence through the regular purchase of United States Savings Bonds. Your "pull" is needed because the greatest share of Series E Bond sales are made through the Payroll Savings Plan—and the Plan (now used by 21,000 companies) thrives best in any company when it gets top management's personal sponsorship.

If your company doesn't have the Payroll Savings Plan, now is certainly the time to install it! It's good "employee relations" to provide this convenience.

If your company does have the Plan, now's the time to

put extra push behind it! Employees who pile up money in Savings Bonds feel more secure . . . are actually better workers. Moreover, Bond sales build a backlog of future purchasing power—good "business insurance" for all of us in the years ahead.

The Independence Drive is being powerfully promoted throughout the nation by radio, television, publication advertising, posters, car cards, and special ceremonies. The public is *extra* Bond-conscious at this time. Make sure your company adequately informs your employees that the convenience of "automatic" Bond buying is available through your Payroll Savings Plan.

This is your country—so it's *your Drive*. Help to put it over. All the material and assistance you need are available from your State Director, Savings Bonds Division, U.S. Treasury Department. Go into action now!

The Treasury Department acknowledges with appreciation the publication of this message by

THE INLAND PRINTER



This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and The Advertising Council.





Charles W. Harrold (left), Harr's-Seybold vice-president and board member-elect chats pleasantly with W. R. Spiller, assistant vice-president and company's chief engineer



David W. Schulkind, president of E. P. Lawson Company, congratulates Fred W. Seybold, chief designer-engineer, after giving him gold watch on Mr. Seybold's fifth anniversary with company



Introducing Meyer Wagman, top-flight designer and typographer, and his chief, Kurt H. Volk (right), at the former's drawing board inspecting masterpiece in book form soon to be published. The picture appeared in our October issue, names inadvertently omitted

PEOPLE IN THE NEWS



Prior to passing on good Fred Crepo presented the original of above picture to the editor. Men in group were prominent in Chicago printing field at start of this century. How many can you name?

Cleveland Litho Club featured "Michie Offset Night" and the following speakers, left to right: Charles A. Harwood, M. E. Cornman, Ben Sites, Henri Peyrebrune, W. Stewart Grau, Ted C. Schwab



Theodore Regenstein (left) and Irving Winter (right), chairman of board and president respectively, Regenstein Corporation, flank Ren Perry, Harris-Seybold general sales manager, at recent Exposition



Carl C. Sweet, new vice-president elected by C. B. Cottrell and Sons Company, and (right) Fred W. Hoch, Jr., now with Lanston sales force



NEW TRADE ASSOCIATION

Printing Industry of New Orleans was recently organized by the Master Printers of New Orleans. The purpose of the association is to promote the interest and welfare of the printing industry in New Orleans, also to assist the industry to better serve the general public as well as the institutions of free government.

Membership is open to all organizations that have manufacturing facilities for the production of printing, including trade lithographing plants, steel die engraving firms, binderies, typesetting houses, and box and carton manufacturers. A regular monthly luncheon is planned. Officers will be elected for a six-month period. The vice-president will automatically become president the next term.

Officers of the new association are: H. N. Cornay, president; Alfred Page, vice-president; Rene Braun, secretary; and Sidney Goldman, treasurer. Members of the board of directors are: James Joly, George Wetzel, and Marshall David.

JOHN BRANDTJEN

John Brandtjen, one of the truly great old men of printing, died on October 30 at his home in St. Paul, Minnesota. Mr. Brandtjen was eighty-eight years old and had been associated with the graphic arts industry for seventy years.

He was born in Hanover, Germany. As a boy of seven he came to this coun-



JOHN BRANDTJEN

try, was educated in Milwaukee, and moved to Minnesota at the age of eighteen to work for Marder-Luce Company, which later became American Type Founders.

Brandtjen and Kluge, Incorporated, was organized in September, 1919. Mr. Brandtjen remained as president of his own business until his death. His firm prospered from the start and to-

The MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 20th of month preceding issue date

day has branch offices in all the printing centers of the United States and Canada, and sells presses throughout the world. During Mr. Brandtjen's later years, his son, Henry A. Brandtjen, was the man responsible for the active management of the company.

Mr. Brandtjen was as active in numerous graphic arts organizations as he was in civic, social, and church affairs in St. Paul. He will long be remembered as a man whose many fine qualities contributed to the prestige of our industry.

NEW LANSTON DIRECTORS

S. W. Muldowny, George E. Tribble, and Walter Reid Wolf were recently elected directors of Lanston Monotype Machine Company to succeed David S. Hendrick, Elizabeth G. Sterling, and Dr. John Oliver LaGorce, who have resigned. Mr. Muldowny was elected chairman of the board.

The new board members represent owners of substantial amounts of the company's stock, part of which has recently changed hands.

PRINTING INSTITUTE COURSES

Printing Institute of Philadelphia, Pennsylvania, for the school season starting in 1951, has planned a series of courses for executives and administration staff in offset printing plants, and production staffs in advertising agencies.

The courses now include production planning, copy preparation, estimating, cost accounting, selling, and elements of offset printing.

Russell Biller, of Edward Stern and Company; Walter Soderstrom, of National Association of Photo-Lithographers; Fred Hartman, International Graphic Arts Education Association; and Richard Caruzzi, staff consultant to the Lithographic Technical Foundation, are assisting in the development of the courses.

ADVERTISING TYPOGRAPHERS MEET

Harry O. Kovats, Runkle-Thompson-Kovats, Chicago, was elected president of the Advertising Typographers Association of America, at its convention held recently at Atlantic City.

Carl H. Ford, J. W. Ford Company, Cincinnati, was elected first vice-president; Walter T. Armstrong, Walter T. Armstrong, Incorporated, of Philadelphia, was named second vice-president; John N. Taylor, Dayton (Ohio) Typographic Service, became third vice-president; Mrs. E. W. Schaefer, Tri-Arts Press, New York City, is to be the treasurer; and Albert Abrahams, of New York City, executive secretary.

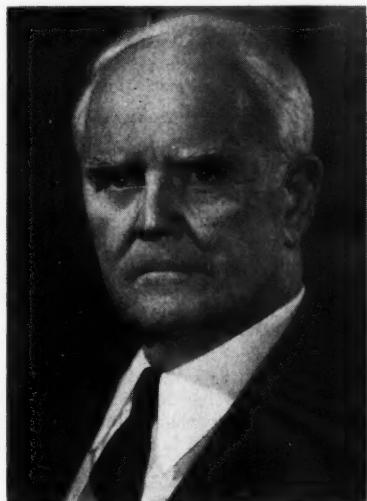
A feature of the meeting was a report on the progress of production of the association's standard type book, to be completed "in the near future," it was announced at that time.

ERNEST PAYNE CORPORATION

Ernest Payne Corporation is the new name for Payne & Craig Corporation, New York, dealers in new and rebuilt printing machinery. Former vice-president John Craig has resigned, it has been announced. Ernest Payne continues as president, and states that the company will continue to function as heretofore, with no other personnel changes.

R. B. ROBERTSON HONORED

Reuben B. Robertson, chairman of the board of The Champion Paper and Fibre Company, has been elected "Man of the South" in a poll of Southern



REUBEN B. ROBINSON

leaders which was conducted by the *Dixie Business* magazine.

Mr. Robertson was one of the first to apply the technique of extracting tannin materials from chestnut wood and making bleached pulp from the spent wood. He pioneered the development of Southern pine pulp and paper mills throughout the South. He is a past president of the American Paper and Pulp Association, a member of the



A modern one-story building consisting of 80,000 square feet, under construction at Maywood, Illinois, will house the consolidation of C. O. Owen and Company with Engdahl Bindery, Incorporated. Facilities and personnel

of the two companies will be combined into a complete book and catalog producing plant. Of steel and masonry construction, the building is expected to be all completed by April, 1951, states John H. Goessle, Jr.

National Committee for Economic Development, and was the chairman of the promotion committee for the Blue Ridge Conference on Human Relations in Industry.

DRUPA 1951

The DRUPA—international exposition of printing and paper to be held in Dusseldorf, Germany, from May 26 to June 10, 1951—will be the first big exposition held in a decade for those branches of the industry in Western Germany. Political and economic circumstances of the Russian Zone have blocked the way to Leipzig and the well-remembered "Bugra-Messen" expositions. Hubert H. A. Sternberg is president of the DRUPA program. The show will be held under the protection of the Federal Minister of Economics, Professor Dr. Erhard. The classification of exhibits will be: 1) machinery and accessories, 2) raw materials and auxiliary means, 3) graphic products, 4) paper and pulp working, 5) advertising art, and 6) associations.

PIA PRODUCTION PAR AVAILABLE

Copies of the latest Printing Industry of America, Incorporated, manual, *PIA Production Par*, are immediately available for leasing to members, the association announces. The publication of information on production standards is designed for all sizes of plants.

HEIDELBERG PRESS TOUR

A 1950 model Heidelberg Job Printing Press will be brought to printers' doorsteps in a specially built truck which will tour the New England states. The press, it is announced, will be in actual operation.

Do you know that...

• Jerry J. Matelan, formerly associated with Smith, Taylor & Jenkins, Pittsburgh advertising agency, has joined the advertising and sales promotion department of Mergenthaler Linotype Company, Brooklyn. . . . William H. Chisholm, formerly assistant to the president, Oxford Paper Company, New York City, has been elected vice-president of the company. . . . Don H. Taylor, executive vice-president, New York Employing Printers Association, has been elected for a three-year term to the board of directors of the American Trade Association Executives. . . . The Holyoke Press, Cincinnati, has been purchased by William M. Lettow. The plant has operated for twenty-five years and employs some thirty people. . . . Judges of Milwaukee's second annual graphic arts exhibition held October 9-29 at Milwaukee Art Institute were: Eugene M. Ettenberg, manager of the Gallery Press, New York; John H. Willmarth, vice-president of Earl Hudgin and Company, Chicago; and Walter L. Howe, design and typography director, R. R. Donnelley and Sons Company, Chicago. Emil Schmidt, president of the E. F. Schmidt Company, is president of the Graphic Arts Guild of Milwaukee. . . . Frazer Paper, Limited, executives who sailed for Europe on September 24 included: Aubrey Crabtree, president

and general manager; William A. Ketchen, chief chemist; Cecil H. Matheson, general sales manager of the pulp and paperboard divisions; and Clarence T. Clark, a mill manager. While abroad, they expect to visit mills in the United Kingdom, France, and some of the Scandinavian countries. . . . Burton Cherry, director of design and typography at the Cuneo Press, Incorporated, Chicago, is teaching a course in graphic reproduction at the Institute of Design of the Illinois Institute of Technology. . . . Harry J. Miller, Caslon Press, was elected president of the Graphic Arts Association of Washington, D. C., succeeding Walter F. McArdle, McArdle Printing Company. T. G. Parkman, Webb and Bocorselski, is vice-president; James W. Shields, Judd and Detweiler, recording secretary; and Herbert G. Pillen, Mercury Press, is treasurer of the organization. . . . Rickmond Mayo-Smith, president of Plimpton Press, of Norwood, Massachusetts, died October 7 at the age of sixty-two. . . . Andrew F. McNally, chairman of the board of Rand McNally Company, was injured in a collision of two power boats on the St. Lawrence River. Mr. McNally is expected to recover. . . . Braxton Flye is general manager and J. Lester Marcom is business manager of the Graphic Press, at Raleigh.

ELECTRONIC COLOR REPRODUCTION

The R. C. A. Victor Division of Radio Corporation of America is entering the field of precision color reproduction equipment for the graphic arts industry. Under an agreement with Interchemical Corporation, R. C. A. will undertake a comprehensive engineering and development program. The



Paper Manufacturers Company proposes to erect a one-story steel frame manufacturing plant at Indianapolis, Indiana. Approximately 180 by 220 feet in size, the building will have 40,000 square feet of floor space.

Provided will be a railroad siding, also truck loading and unloading docks. The plant is expected to be ready for occupancy by March 1, 1951. The company also plans a building of 200,000 square feet in Pennsylvania.

Electronic Color Reproducing System to be used is designed to provide four-color corrected negatives (including a balanced black negative) which produce process plates having fidelity of color superior to those made in the conventional manner.

SALVAGING GLOVES

United States Industrial Glove Corporation of Detroit has originated a work glove reconditioning service said to be saving one user over 80 per cent of all gloves sent in for salvage. The service, now offered on a national basis, includes complete renovation, sanitizing, and packaging of all types of worn-out fabric, leather gloves, and protective clothing.

SPRAY MANUFACTURERS MEET

Members of the Graphic Arts Spray Manufacturers, a group affiliated with the New York Employing Printers Association, met October 19. Since 1941 no complaint of injurious effects from the group's non-offset products has been sustained. The annual analysis of the non-offset spray materials manufactured by the seventeen firms in the group is made by an independent laboratory under supervision of NYEPA in cooperation with the New York Printing Pressmen and Assistants' Union.

ANNUAL REPORT WINNERS

At various times during the month of October, and continuing through November, three printing plants in New York staged exhibits of the winning annual reports and accompanying stockholders relations literature in connection with this year's survey and competition conducted by the *Financial World*. Plants presenting the displays are Lincoln Printing Company, Sorg Printing Company, and Charles Francis Press.

Weston Smith, executive vice-president of *Financial World*, who is in charge of the annual survey and competition, now in its tenth year, states that more than 5,000 entries were received in the 1950 contest. Of these, 1,305 were judged "informative and modern." From the latter were picked those to receive the 100 "Oscars of Industry," and the Merit Awards.

The jury consisted of chairman Dr. Lewis H. Haney, of New York University; Denny Griswold, publisher of the *Public Relations News*; Carman Blough, research director of the American Institute of Accountants; John H. Watson, III, of the National Industrial Conference Board; and Guy Fry, president of the National Society of Art Directors.

Mr. Smith reported that, of the 100 "Oscars," thirty-two went to companies receiving them for the first time. Six companies were accorded special honors for being on the top list seven consecutive years. Official presentations of the "Oscars" and Awards of Merit were made at a banquet in New York on October 30.

POSTAL RATE BOOST SOUGHT

The Senate Post Office and Civil Service Committee may seek action in pending legislation to boost the postal rates when Congress reconvenes for an abbreviated session November 27.

The Congress adjourned during September without taking final action on the postal rate bill (H. R. 2945) which had been approved by the House of Representatives.

Whether or not the abbreviated session considers the bill, it is believed certain that Postmaster General Jesse M. Donaldson will submit one to the Eighty-second Congress calling for higher rates to wipe out a major portion of the half-billion dollar deficit.

In a recent memorandum to the Senate committee, the Postmaster General recommended that present weight and size limits be retained but proposed as an alternative that a surcharge be placed upon all parcels which exceed fifty pounds in weight and seventy-two

inches in size. The recommendation was subsequently modified to provide a rate of less than fifty cents or less than twenty-five cents in the event the revenues prove greater than necessary to make fourth-class mail self-sustaining.

CLUB SPONSORED TRIP

The Cincinnati Club of Printing House Craftsmen sponsored an all-expense trip for four high school seniors to Sixth Educational Graphic Arts Exposition in Chicago. Making the trip were Tom Davis, Ray Klette, James Willmes, Paul Riedel, and instructors Elmer Burkhardt and E. Frank Glatthaar, presswork and composition teachers respectively.

Details of the educational trip were worked out by the club's Graphic Arts High School Educational Committee, of which Wilbert Rosenthal is chairman and Howard Keefe, Henry Pracejus, Carl Ford, and Frank Simpson are members.

Step up and SAW with a TRIMOSAW



Save Typesetting Time — eliminate lost time resetting slugs sawn short . . . eliminate lost time resawing slugs sawn long. A Hammond TrimOsaw saves this lost time by sawing and trimming slugs accurately to measure — the first time. Save Make-Up Time — eliminate lost time filling the form with "dutchman" to make the form lift. A Hammond TrimOsaw will saw your slugs, material and plates accurate and square for fast make-up. Save Press Time — eliminate lost press time and spoilage due to work-ups. A Hammond TrimOsaw will help stop work-ups by sawing everything to precise measure and squareness.



Hammond Machinery Builders
INC.

1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN

HEADS CARNEGIE DEPARTMENT

Professor Homer E. Sterling has been appointed chairman of the Printing Management Department at Carnegie Institute of Technology, it has been announced. A graduate of Carnegie Tech in the class of 1926, Professor Sterling has been a member of the faculty ever since that time. He is the author of a book, "Advertising Criteria," and is a frequent contributor to graphic arts and advertising trade publications.

Dr. J. C. Warner, Carnegie president, also has announced completion of the remodeling of the Printing Management Department. Printing laboratories have been given an improved

plant layout, new floors and lighting, with increased floor space, new offices for the faculty, and new facilities for hand and machine composition. A new design studio and classroom also has been added.

REYNOLDS AND REYNOLDS EXPANDS

A new Los Angeles plant with 21,000 square feet of floor space has been purchased by Reynolds and Reynolds Company to supply the western states of Arizona, California, Idaho, Oregon, Nevada, Washington, and Utah. Expanded facilities will serve as a finishing plant for the 2200 business systems and sales aid products produced by the company.



More Printing Orders with the U.S.E. Mail Master Kit

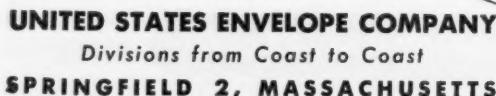
Surprising how many of your customers' mailing departments lack adequate envelope styles, sizes and weights to handle properly and economically the various types of outgoing mail.

This U.S.E. Mail Master Kit contains specimens of the envelopes every mailing department should use. Their adoption, at your recommendation, will entail additional printing profits for you, and better results, with lowered costs, for your customers' mailing operations.

Illustrated at the right is the U.S.E. Mail Master Kit which includes specimen envelopes and a handy wall chart showing correct sizes and weights of envelopes for use with various forms of first-, third- and fourth-class mail. Ask your Paper Merchant for details.



E-7



**BOOKS
FOR THE
GRAPHIC ARTS**

As a service to our readers, books here reviewed may be ordered direct through or from the Printer's book department.

INTERNATIONAL POSTER ANNUAL (1950), compiled, designed, and edited by W. H. Allner, is the second edition of this annual selection. The posters of over 200 artists and designers, representing fifteen different countries, are included. More than 400 posters, nineteen in full color, appear in the 164 pages. Notable are the many safety posters and the "propaganda posters" of Fougasse (C. K. Bird) of England. There are articles and commentaries by Jacques Nathan (France), C. K. Bird, Jan Lenica (Poland), Charles T. Coiner and Mildred Constantine of the United States. Text and captions are in English, French, and German. Page size is 9½ by 11½ inches. The cloth-bound book is priced at \$8.50 and may be obtained through the book department of THE INLAND PRINTER.

OREGON IMPRINTS—1847-1870, Douglas C. McMurtrie, is a list of early Oregon imprints containing all that has been discovered of the output of the Oregon press, other than newspapers and magazines, from the beginning at Oregon City through the year 1870. In all, there are 619 books, pamphlets, and broadsides listed. Bibliographical descriptions, notes, and locations are also furnished in this 206-page book. Albert H. Allen, who was associated with Mr. McMurtrie on an unfinished history of printing in the United States, has written an introduction. There are indices of subjects and printers. The typography is by Mr. McMurtrie, the author of this volume. Mr. McMurtrie, who died in 1944, was for years director of advertising and typography for the Ludlow Typograph Company, Chicago. The book is priced at either \$5 (full buckram) or \$3 (paper cover) and may be obtained through THE INLAND PRINTER book department.

HOW TO WRITE ADVERTISING COPY THAT SELLS, by Frank E. Fehlman, includes twenty-four case histories of successful campaigns that "have been through the acid bath at the cash register." The material in the book is organized into the case histories and helps for the copy writer. The four keys to the "Fehlman Formula" are presented: size, headline, frequency, wordage. It is claimed that the formula has been used successfully in more

than 3,000 campaigns. A picture is given of eight different buying groups in terms of age limits and the basic selling appeals to interest each group. The book has 352 pages and is priced at \$5. It may be obtained from our book department.

PRINTING TYPES AND HOW TO USE THEM, by Stanley C. Hlasta, compiles in one volume information on 126 type faces most commonly used in books, magazines, and advertising. A short history of the origin and development of each face is given along with a detailed explanation of its distinguishing characteristics. The book's contents are divided into two parts: Book and Magazine Faces and Advertising and Display Faces. An index to type faces and the addresses of type foundries are also included. The author has been Professor of Graphic Arts at Carnegie Institute of Technology. The 305-page book is priced at \$7.50 per copy and may be obtained from this book department.

GRAPHIC FORMS—the Arts as Related to the Book, is actually a symposium in which fifteen outstanding designers and practitioners in the typographic arts have taken part. The book grew out of a series of four public meetings held during January, 1949, at the Fogg Museum of Art in Cambridge, Massachusetts, these meetings being sponsored jointly by The Book-builders of Boston and the Harvard University Press. The talks have been revised somewhat to fit the requirements of book form, but they have lost none of their charm or intrinsic merit thereby. The book as a whole presents some very interesting viewpoints, and it is gratifying that the material thus is made available in permanent form as a beautifully designed book.

The book is divided into four parts: 1. Function—Fitness to Purpose; 2. Form—Structure and Shape; 3. Style—Individual Expression; 4. Prospect—An Extensive View. At the back are reproductions of a number of examples of work by the designers taking part in the symposium. While these lose some of their value through being reduced and printed in black only, they nevertheless offer a great deal in the way of inspiration and study.

Each of the four sections is divided into subheadings, such as "Function in Modern Design"; "University Press Book Design"; "Trade Book Design"; "Evaluation," and so on.

The names of those contributing to the symposium offer sufficient indication of the highly interesting and informative character of the contents: György Kepes, P. J. Conkwright, W. A. Dwiggins, Carl Purington Rollins, Paul Rand, Walter Dorwin Teague, Lynd Ward, Donald Klopfer, Herschel Levit, Edna Beilenson, Peter Beilenson, Samuel Chamberlain, Merle Armitage, J. Donald Adams, and Philip Hofer. The publisher's preface is by Thomas J. Wilson.

Size 6 by 9½ inches, 128 pages plus 46 pages of reproduced examples, the book is priced at \$4.50 a copy, and may be ordered through THE INLAND PRINTER book department.

HOW TO MAKE MORE MONEY WITH YOUR DIRECT MAIL, by Edward N. Mayer, Jr., admittedly contains little that the expert doesn't know. But the average reader should find in this book the basis and background for the creation, production, and distribution of successful direct mail. The author emphasizes that the first and foremost necessity in any kind of advertising is for a product or service that is good—priced fairly, and one which will fill a

prospect's need, satisfy his want, or solve his problem.

This 332-page book has a comprehensive reference index, twenty-six chapters grouped into six sections, and ninety illustrations, charts, and tables. Characteristic are Chapter 13, "Selecting the Printing Process for Your Direct Mail"; Chapter 14, "Twenty Kinds of Direct Mail Letters"; and Chapter 19, "How to Get Your Full Money's Worth at the Post Office"—the latter containing suggestions and tips on postal rules and regulations. Written by the president of James Gray Incorporated, this book is priced at \$5 and may be obtained through THE INLAND PRINTER book department.

AIR CONDITIONING

HUMIDITY CONTROL

are PRODUCTION AIDS YOU CANNOT DO WITHOUT

Just stop and think a minute, and count the production difficulties you have which are caused by humidity and temperature changes in your plant.

Now add up the savings you could enjoy from increased production and improved product quality if you eliminated these difficulties.

Wouldn't it pay you to investigate humidity control—or complete air conditioning?

Bahnsen

THE COMPLETE LINE OF AIR CONDITIONING AND HUMIDITY CONTROL EQUIPMENT FOR GRAPHIC ARTS.

No one type of equipment can solve every problem. The Bahnsen Company has the equipment you need—from simple inexpensive unit humidifiers through complete systems for the largest plants.

Our competent engineering staff and over thirty-five years experience in Industrial Humidity Control and Air Conditioning assure proper application of equipment.

Our representative will be glad to show you how Bahnsen Equipment can economically give you control of humidity and temperature where required.

WRITE TODAY, ask to have our representative call. There is no obligation.

Bahnsen Company
ENGINEERS AND MANUFACTURERS
WINSTON-SALEM, N. C.

Telling the Story

Ninety years young, Grandma Moses draws upon her memory to create paintings that are acclaimed for their nostalgic charm and refreshing style. You don't need to look twice at the picture on the right to know that it represents Christmas. All the Yuletide cheer is there: the tree, the good things to eat, the children with their toys, and Santa Claus himself. Grandma Moses knows how to tell a story in visual terms with crystal-clear simplicity.

To a large degree, the success of a sales story depends upon the clarity and simplicity of its presentation. An easy-to-grasp idea wins attention and makes a lasting impression. That is why printed salesmanship, with its direct visual power, is unsurpassed in getting a story across to the public.

A sure way to obtain maximum visual effectiveness in printing is to select the proper paper. When a West Virginia paper is specified, the printer and advertiser can confidently forecast a top-notch graphic performance. West Virginia fine papers are produced in a wide range to meet the particular requirements of every printing technique.

Basic ideas in design, combined with hints for using fine papers effectively, are featured in West Virginia *Inspirations for Printers*, Number 182. This issue sounds a tuneful note to everyone interested in the fundamentals of "eye-appeal" in the graphic arts. Your copy may be obtained by writing or phoning to your nearest West Virginia distributor, or to any of the Company addresses listed on this page.

Cover artist

Grandma Moses (Anna Mary Robertson Moses) was born in Washington County, New York, September 7, 1860. This sweet old lady, queen of primitive artists, started painting at the age of seventy-five. She was discovered by an art collector who saw her subjects in a shop window near her home in Hoosick Falls, New York. That incident proved to be the first rung in her climb to worldwide fame. Her paintings are eagerly sought by museums and art collectors.

West Virginia Pulp and Paper Company



230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
Lincoln-Liberty Building, Philadelphia 7
503 Market Street, San Francisco 5



Christmas at Home, by Grandma Moses, © 1949 by Galerie St. Etienne, New York



*"I believe every
company should . . ."*

MR. CLARENCE FRANCIS

Chairman of the Board, General Foods Corporation

"I believe every company should conduct a person to person canvass right now, for the best way to promote the sale of U. S. Savings Bonds is to put an application card into each employee's hand and allow him to reach his own decision."

As one of America's top executive salesmen, Mr. Clarence Francis knows that you sell more when you "ask the man to buy." Naturally, that means a person to person canvass of *all* your employees, but it is not as difficult as it may sound. In fact, it is very simple:

Tell your employees personally—or over your signature—why the automatic purchase of Savings Bonds through the Payroll Savings Plan is good for them and their country.

Designate your Number One Man to organize the canvass and keep it moving.

Enlist the aid of employee organizations—they will be glad to cooperate with you.

With posters, leaflets, and payroll envelope enclosures remind your employees of the many benefits of

the Payroll Savings Plan. Your State Director, U. S. Treasury Department, Savings Bonds Division, will furnish you, free of charge, all the promotional material you can use.

Be sure that every man and woman on the payroll is given a U. S. Savings Bond Application Form.

Thousands of companies, large and small, have just completed or are now conducting person to person canvasses. Their reports are a challenge to every company that does not have a Payroll Savings Plan . . . 50% employee participation . . . 60% employee participation—some of them have gone over 80%.

All the help you need to conduct your person to person canvass is available from your State Director, U. S. Treasury Department, Savings Bonds Division. Get in touch with him.

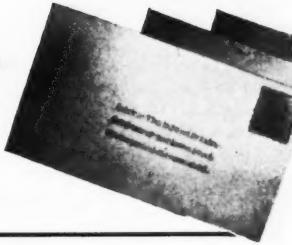
The U. S. Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the G. M. Basford Company and

THE INLAND PRINTER



Letters to the Editor

BRICKBATS OR BOUQUETS... THEY'RE ALL WELCOME



MAKES OWN CUTTER

TO THE EDITOR:

Three years ago I made inquiry of trade publications in an effort to locate the manufacturer, if any, of a small automatic paper cutter—18 to 24 inches. There seemed to be no records of any such machine. Enclosed photo shows the cutter I had in mind—my specifications and the machine work and engineering problems by young Billy Williams, who is a local mechanical genius.

The machine squares 18 inches, is fully automatic, with hydraulically operated clamp and knife-bar, powered by $\frac{3}{4}$ h.p. motor, and is mounted upon 4-inch swiveled casters for easy moving to any convenient location.

With only one cutter in the plant we found an ever-recurring delay at the cutter, with consequent loss of press



Homemade cutter has minimum cut of $\frac{1}{2}$ -inch

time and delay in meeting delivery schedules. Now we can make one or two cuts on the larger machine, transfer the job to the small cutter for finishing, and are free from bottlenecks.

The machine will cut down to $\frac{1}{4}$ -inches without removing the cutter-bar shown, and has a minimum cut of $\frac{1}{2}$ -inch. We find it especially useful in cutting labels and other small work which requires extreme accuracy.

So far as I know, this machine is unique. Just what it cost to build has not yet been determined, but we feel sure it will prove a good investment.

Photo by O. G. Israel, one of our compositors.

C. E. WOFFORD

San Bernardino, California

GUTENBERG BIBLE

TO THE EDITOR:

Your "Brevities" are interesting but I know you will not mind an old-timer offering corrections to some of them.

For example, I refer to your item about there being "only three perfect copies of the Gutenberg Bible." In the Congressional Library copy only Volume I was rubricated and so it is im-

perfect. There is another copy in the Charles H. Pforzheimer Library which is said to be perfect and complete, and another in the Pierpont Morgan Library, likewise perfect and complete. Of the thirty-four copies in Europe no less than fifteen are said to be "perfect and complete." The others lack from one to fourteen pages, and in one instance 149 pages, the latter an unbound copy in the National Library at

SAVE 50% IN STITCHING LABOR COSTS

*One Girl
does the work of two
with the NEW*

ROSBACK AUTO-STITCHER



... a boon to the smaller bindery

... a profit-maker for any printing plant

Here, at a price ANY plant or bindery can afford, is an automatic stitcher that gives twice the production with one operator that the same operator can obtain from a pedestal stitcher.

The new Rosback Auto-Stitcher has two standard Boston quarter-inch stitcher heads and will handle any saddle stitching job in folded sizes up to 10" x 14", in thicknesses up to $\frac{3}{16}$ " ($\frac{3}{8}$ " folded).

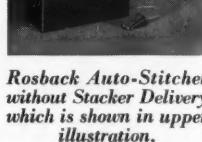
The Auto-Stitcher can be operated by anyone after a few moments of instruction—no special skill is required. Stitches (one or two) are placed mechanically and booklets are automatically ejected onto stacker delivery table. Speed is variable from 12 to 36 books a minute, according to operator's skill and number of signatures she has to insert.

Machine available with or without stacker delivery which may be added later, if desired. Without stacker, stitched books simply drop into a box placed at left side.

This low-cost automatic stitcher soon pays for itself through the 50% reduction in labor costs and earns dividends for years to come. Your Rosback Dealer can give you full details; or write us for complete bulletin, specifications and price.

F. P. ROSBACK COMPANY • Benton Harbor, Michigan

World's Largest Manufacturers of Perforators, Gang Stitchers and Paper Punching Machines



Paris. There are, however, two other copies in that library.

There is also a slip-up in the number of pages. These Bibles were printed with 641 leaves, not 641 pages, which, of course, make 1,282 pages. As the Congressional Library copy was said to have been purchased by Dr. Vollbehr for \$275,000 and sold by him to the government with 1,500 other incunabula for \$1,500,000, it is estimated that its worth is about \$300,000.

These are pardonable slips, of course, as the sources of information are often inaccurate.

There is another error in the June issue, perhaps unimportant. It is stated

there that "newspaper operators today turn out 5,000 ems on the linotype—18,000 in an hour is believed to be the record." Walter M. Dennis, Atlanta, Georgia, claims to hold the speed record of 14,658 ems of solid six-point in an hour, and he credits his speed to study of a booklet called "Correct Keyboard Fingering." THE INLAND PRINTER featured this letter to them in a pamphlet called "How I Got My Speed."

Please pardon my intrusion, but it is written with the object of "keeping the record straight." I know that it is your aim to accomplish this objective.

JOHN S. THOMPSON
Los Altos, California

OTHER SIDE OF FENCE

TO THE EDITOR:

Regarding putting the wrong picture over my name in your August issue, I think you are fortunate in having this mistake occur with a printer. My past experience has been in explaining printer's mistakes to John Q. Public. This is the first time I have had the happy occasion to be on the other side of the fence. I must congratulate you, sir, in picking such a fine looking gentleman to impersonate me. I am afraid to show the article to my wife for fear she will realize what a mistake she made, if she has not already reached that conclusion after thirty years.

Less than an hour after I received that month's INLAND PRINTER, I received a call from craftsman Bill Cave asking me if I had seen it. It shows the I.P. is read, if only to look for errors.

I would like to know the name of the man whose picture you inadvertently published in my stead. I will probably be asked that question quite a few times.

Believe me, your letter of apology was received by me with the most heartfelt understanding.

RUSS HIGNELL
Winnipeg, Canada

NUMBERING

TO THE EDITOR:

I was impressed with the comments in your April issue by J. Russell McBride of England regarding numbering on flat bed presses.

The following may be of interest to Mr. McBride as well as to others in the graphic arts.

We produced a large portion of the invasion money during the war and it was my responsibility to properly number same.

Four presses 27 by 40 were used on the job, each running 16 hours per day, 50 bills on each sheet, 100 eight-wheel numbering machines in each form (400 machines in operation), presses ran 3,400 per hour, average hourly production from each press (100 machines 800 numbers) for a period of approximately 2½ years 1,800 sheets per hour. After each 16,000 impressions (bills ran in lots of 8,000 each) machines were taken off press, washed, oiled, reset, back on press, and in production in 45 minutes. Started job with 450 numbering machines, finished the job with same machine (minus one).

Spoilage for over 100 million impressions (100 numbering machines, 800 numbers per each impression) about ½ of one per cent.

So my observation is, numbering can, under certain circumstances be big business, and from the humble numbering machine, given proper attention, great things can be expected.

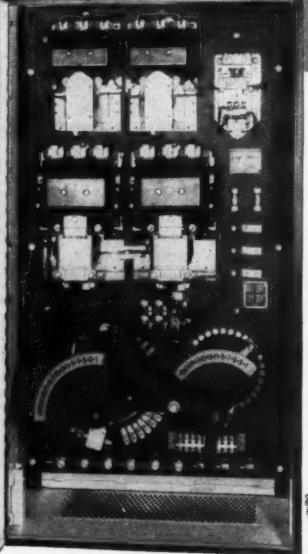
A. GORDON RUITER

Foreman of letterpress division
Forbes Lithograph Company, Boston

New!

Cline Universal Controller

FOR COMMERCIAL PRESSES
OF EVERY TYPE AND SIZE



ABOVE: The operating unit of Cline Universal Controller. Set in action from a push button station on the press it regulates every move.



CLINE ELECTRIC MFG. CO.

NEW ADDRESS . . . MAIN OFFICE:

3405 West 47th Street • Chicago 32

Western Office:
410 Bush Street
San Francisco 8, Calif.



Eastern Office:
220 East 42nd St.
New York 17, N. Y.

PAPER TYPE AND ARTYPE

TO THE EDITOR:

I don't usually write letters to the Editor, but knowing your own reputation and being firmly convinced that you want THE INLAND PRINTER to be accurate in its statements and truly informative in its articles I cannot help but write to you concerning the statements made in the article on cold type competition by R. Randolph Karch in the September issue.

On page thirty-six, Mr. Karch says: "Major display in sizes over 12-point in cold type composition employs paper-pad type, Fototype, Artype, etcetera. Fonts are purchased for placing in special composing sticks. After assembling, a piece of transparent scotch tape is placed over (or under) the line of display, and the line is removed from the stick and pasted on the copy. Cost runs about one-fifth of a cent per character. From the writer's own experience he can set type in a stick from a case in about half the time it takes him to assemble paper type."

With this letter I am sending you an Artype catalog together with a sample of Artype. You will see that anyone that had taken the trouble to read anything about Artype, or look at it, would see instantly that it could not be described by the paragraph quoted above which applies specifically to Fototype, which is printed in pads. I would also like to point out that the illustration on page 37, which is so general in its statement, applies specifically to Fototype and not to Artype.

As a matter of fact, the most important feature of Artype is that one does not need anything except Artype and a sharp pointed tool to use it. Moreover the criticism of the difficulty of letter-spacing the opaque cardboard or paper type does not apply to Artype. The fact that Artype is transparent makes it possible to obtain any degree of letter spacing that an individual may desire.

As a matter of fact, a degree of letter spacing is possible in Artype that is not possible in metal type. The transparency permits a closeness of spacing, or even the imposition of one letter on another to obtain certain effects, which would be most costly and in some cases almost impossible to duplicate without artwork if metal type were the basic material used.

I should also like to say that in all fairness to Fototype, which does use a composing stick to assemble its letters in, that in my opinion Mr. Karch is completely out of line when he says so profoundly that "he can set type in a stick from a case in about half the time it takes him to assemble paper type." Not by the greatest stretch of my imagination can I conceive of the average user of Fototype or any other paper type being able to assemble metal type in a stick in anything like the time he can handle the paper type.

I hope that in justice to us, at some time or other in your magazine you

will run a statement which will correct the impression that any reader must have after reading Mr. Karch's article that Artype is a paper type supplied in pads. Even then I am sure that a number of readers of the original article will not see the correction.

Chicago, Illinois. HAROLD ENGLISH

CENTURY OLD AND NEW

TO THE EDITOR:

In his "Romance of Type," year 1894, Mr. McArthur leaves the impression that the letter which has been presented by ATF for the last half century or thereabouts as Century Expanded is the identical face with which

The Century Magazine supplanted its former old style dress in the 90's.

This, of course, is not the case. There is great similarity between the two faces, so much that I have often speculated on a possible connection. The magazine's type was, however, more compressed than Century Expanded. Can it be that ATF, in offering this face to the public, broadened it somewhat—hence the name "Expanded"?

It will be appreciated if you will refer this matter to Mr. McArthur. My interest has now been aroused to the extent that I should like to have the exact facts in the case.

LESLIE B. PADDOCK

Barrington, Illinois



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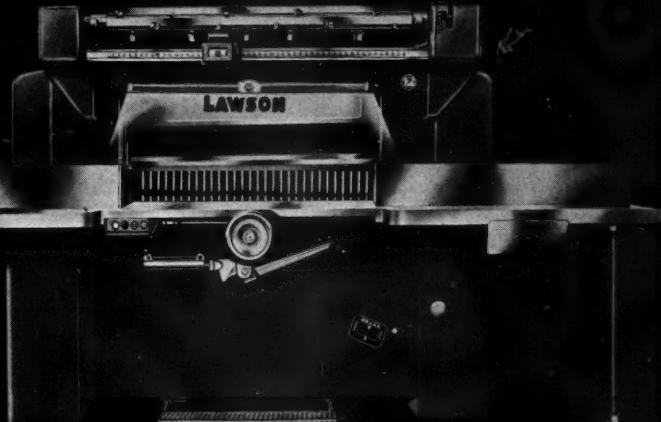
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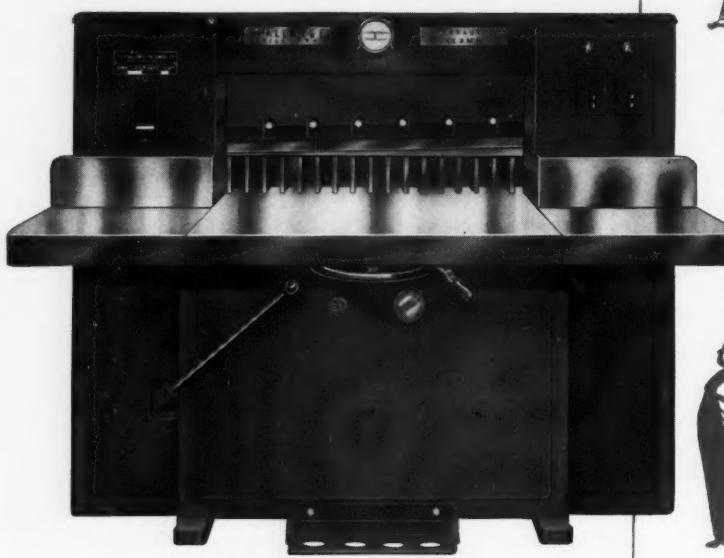
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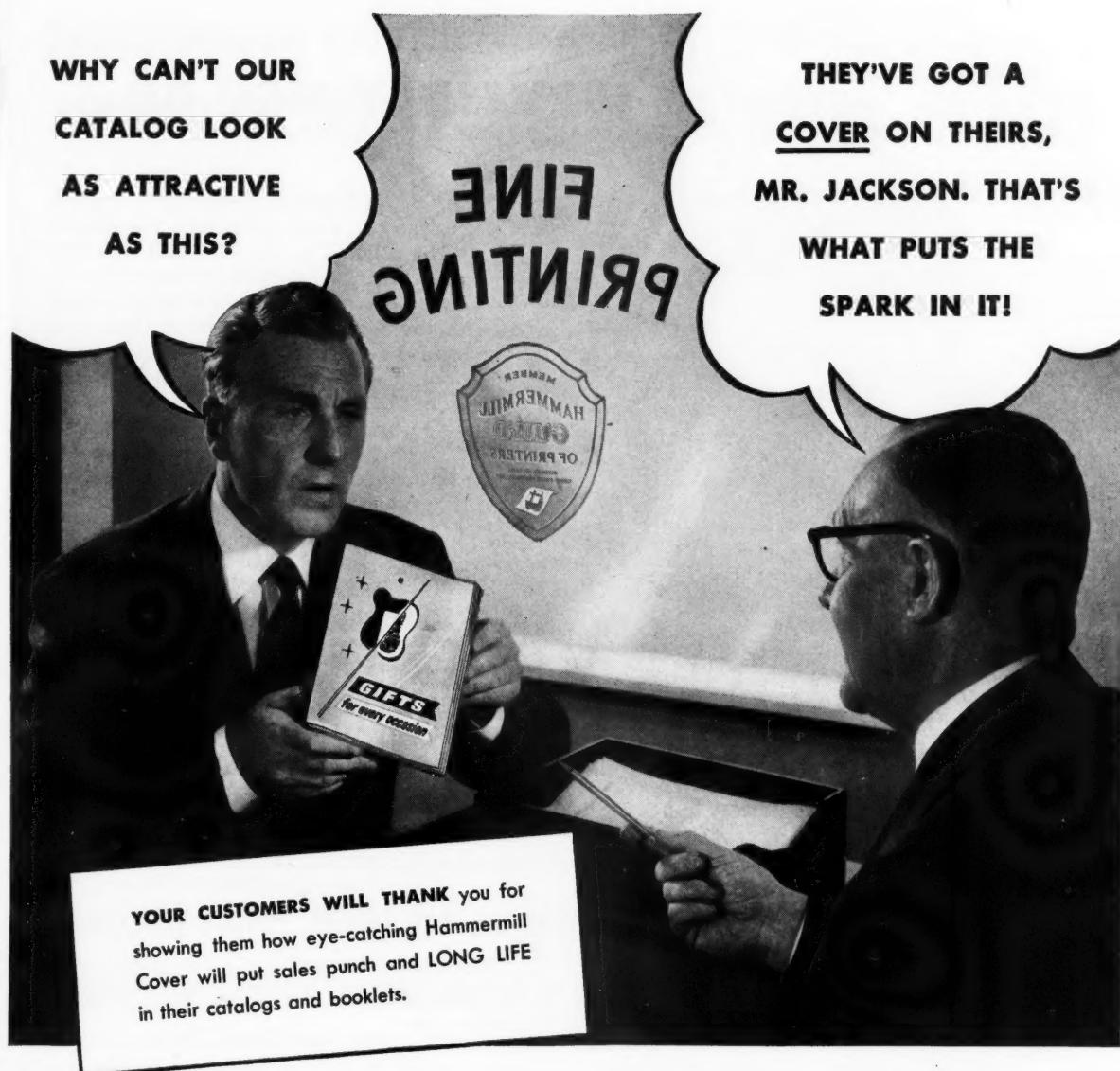
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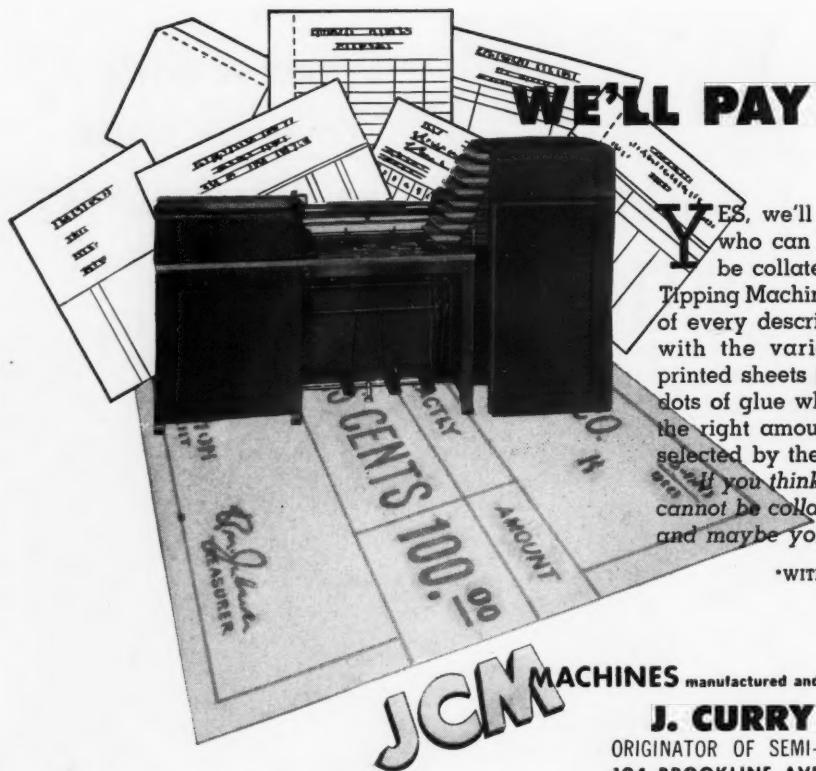
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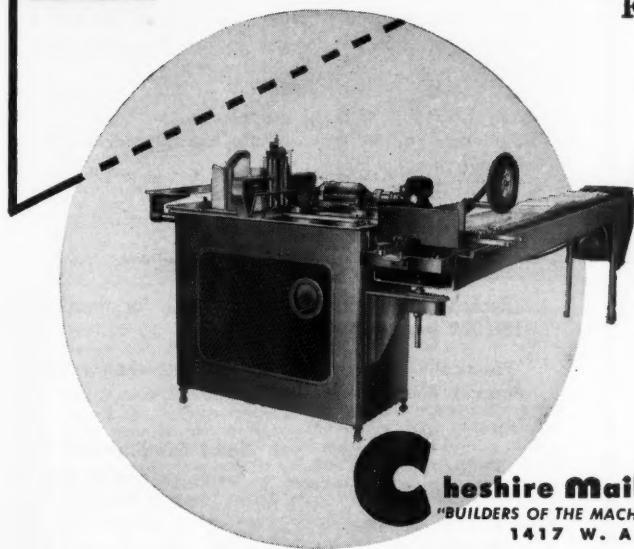
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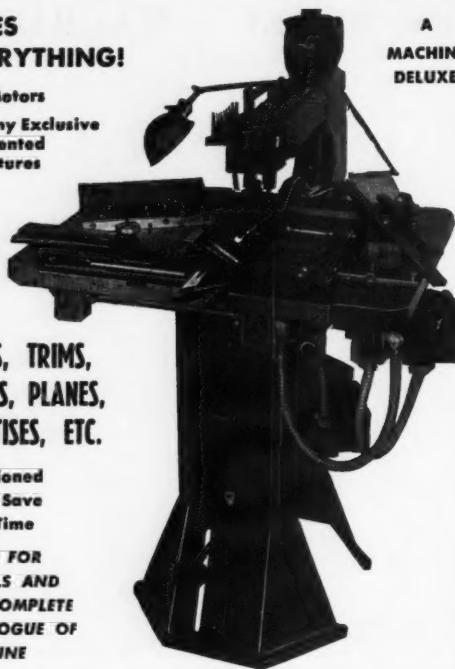


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★ "The Notebook" is planned and written by an old and successful Advertising Agency for the top and outstanding printers in America. If that is your standing and intent, "The Notebook" can be yours EXCLUSIVELY in your sales area.

You haven't time, and maybe not the writers, to plan, write, design, set and print your own sales magazine. Too, writing and printing your own costs too much for that cost isn't shared by 40 others scattered all over the U.S.A.

Send for samples. Study them over hard. Make "The Notebook" exclusively yours in your sales area. We'd print your firm name ALL OVER IT.

Note how it takes *your* advertising load completely off your shoulders. Note how it sells. Note how buyers of printing like it. Note its paltry annual cost. Total your satisfactions and make "The Notebook" yours before it's too late.



Don't delay. Areas are being closed gradually. We can serve only ONE printer in any area. Ask for samples.

OREN ARBOGUST, INC.
 228 N. LaSalle Street
 Chicago 1, Illinois

With Compliments of
JAMES HALLEY & SON, LTD.

Aniline-Photogravure, Letterpress
 Rotaries for Paper, Board, Transparent
 Film and Foil Converters

FARM ST., WEST BROMWICH, STAFFS
 Telephone: West Bromwich 0426
 Telegrams: "Rotary, West Bromwich"

The JOGGER

To save you time and space on all classes of work.

The GUMMER

For multiple-sets which lie flat and feed easily into a typewriter and PATCH GUMMING.

The PERFORATOR

For "PIN-POINT" and slot perforating, slitting and scoring.

The Sheet-Fed NUMBERING & PERFORATING MACHINE

There are production problems these days, but while we knew the machine was good, we didn't think so many good judges would agree with us. Can we tell you more about it?



U. S. A. Agency
 Type and Press of
 Illinois, Inc.
 110 West Harrison Street
 Chicago 5, Illinois

FOR SALE

There is offered for sale in bulk the real property, factory building, fixtures, equipment, machinery and stock of Morgans & Wilcox Manufacturing Company of 67 Hanford Street, Middletown, New York—manufacturers of printer's furniture for the past seventy - two years. Write Box 545 Middletown, New York for appointment.

WRITE BOX 545
MIDDLETOWN, NEW YORK
FOR APPOINTMENT

Convince Yourself WITH THIS TEST!

**See How VOLAX Removes
 Printing Ink COMPLETELY
 without Irritating Skin!**



1. Ask a pressman to dip his hands in printing ink—it's stubborn . . . hard to remove.

Your DOLGE Service Man will be glad to demonstrate

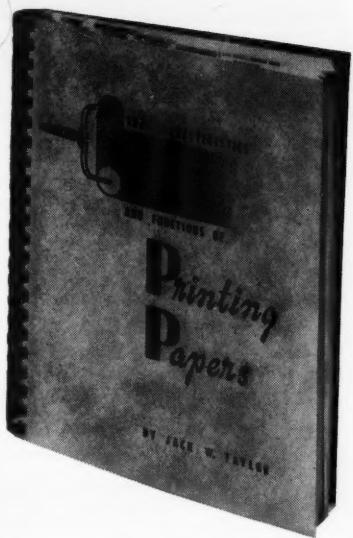


2. Have him use VOLAX Hand Cleaner—ink's off in a jiffy—and safely too!

VOLAX is designed for heavy-duty skin cleansing. It contains mild soaps, water softener and friable volcanic ash . . . removes ground-in printer's ink with a gentle, non-irritating action. VOLAX is the *specific* cleaner for tough, ground-in dirt and ink discoloration.

VOLAX

DOLGE
dependable
 WESTPORT, CONNECTICUT



Here is the latest paper manual for both printers and papermen.

8½ x 11
67 SAMPLES
PLASTIC BOUND
TAB INDEXED

Non-technical descriptions, tables of weights and standard sizes, and guides for the selection of paper.

Sixty-seven samples of papers used in the average printing plant.

Valuable as a training manual and as a daily reference manual.

The Characteristics and Functions of Printing Papers

by JACK W. TAYLOR

\$5.00

Order your copy now from
THE INLAND PRINTER
Book Department

Get your message to your man
RISING IS RIGHT!

Unless your direct mail gets notice—it gets nothing. So let Rising Intralace demand attention, with its bright white—clean crisp look—and quality feel. Broadside or brochure, teaser or stuffer... all work harder when you combine a good print job with Rising Intralace. Let your printer show you—he knows!

Rising Intralace

- ✓ Distinctive pattern appearance
- ✓ New brilliant white ✓ Inexpensive
- ✓ 5 weights ✓ Envelopes to match in 5 sizes
- ✓ Specially sized for offset and gravure
- ✓ Excellent printing surface for letterpress



WHEN YOU WANT TO KNOW... GO TO AN EXPERT!



Rising Papers

ASK YOUR PRINTER... HE KNOWS PAPER!

Rising Paper Company, Housatonic, Mass.

↑ The above advertisement appears in a long list of executive advertising and sales promotion magazines.

This month Rising Intralace is interlaced in our advertising campaign

RISING HAS A CONSISTENT RECORD of advertising the right kind of papers... the right way... at the right time... in the right publications... to help printers make the right kind of profitable customer connections.

Once these have been established, printing and paper craftsmanship are blended to keep customers coming back to you. They've had the satisfying proof that your experience and Rising Papers are right for any job requirement they may have.



Rising Papers

PRINTING AND TECHNICAL

classified buyers' guide

BOOK BINDING

Engdahl
Bindery

EDITION BOOK BINDERS

"Books Bound by Us Are
Bound to Satisfy"

1056 W. Van Buren St.
Chicago, Ill.
Telephone MOnroe 6-6062

CALENDAR AND CALENDAR PADS

• CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York 13, N. Y.

• WHOLESALe CALENDARS, FANS, ADVERTISING NOVELTIES. Do Your Own Imprinting. Sell Your Regular Customers. All Styles. Trial Set \$1.00. Fleming Calendar Co., 6540 Cottage Grove, Chicago 37, Illinois.

EQUIPMENT WANTED

**MACHINERY
WANTED**
CHANDLER & PRICE
JOB PRESSES
MIEHLE CYLINDERS,
VERTICALS
Little Giants, Kellys,
Cutters, Linotypes and
Complete Plants

GLOBE PRINTERS' SUPPLY, INC.
DEPT. I, 409 WASHINGTON ST., NEWARK 2, N. J.

FOR SALE

RICHARDS
TOUGH TEMPER DIES



RICHARDS' EXPERIENCE PAYS OFF
Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

FOR SALE (continued)

Bronzer Kohma 36" Portable
Model

Sheridan (Rowe) Three-Knife
Continuous Trimmers

Christensen Gang Stitcher

Cleveland Model B 26x40 Auto
Folder

No. 3 Miehle Hand Fed Cylinder
Press

Miller Simplex 20x26 Press less
than 3 yrs. old

Webendorfer 22x29 Offset Press

J. SPERO & COMPANY

549 W. Randolph, Chicago 6, Ill.
Telephone ANDover 3-4633

FOR SALE (continued)

STOCKCUTS AND STOCKPHOTOS

The Printer with Ideas
serves the customer best.



Request
Catalog 86 from
COBB SHINN

This sixty-four
page size 9 x 12
plastic bound
Catalog contains
ideas in art (line
and halftone)
easy to use and
economical.

Ideas help you
get your share of
the Holiday Business.

Write Now Catalog 86 is FREE
COBB SHINN

721 Union St., Indianapolis 25, Ind.

HOW TO BE BELT HAPPY WITH YOUR MIEHLE VERTICAL USE BEALL'S PINK "10-W" BELTS

They're Pre-Stretched!

Beall's Belts are better built—of a secret PINK
composition (no rubber) strengthened by Sea
Island Cotton and rayon.

OIL WON'T AFFECT THESE BELTS!

Guaranteed not to stretch more than 1"—or to
break (Six months service Guarantee or money
back).

\$10.40 POSTPAID

NOT AVAILABLE FOR LATE MODEL V-50
Order today and be belt happy tomorrow.

Jack Beall Vertical Service
641 S. Dearborn Street Chicago 5, Ill.

• ARTWORK BY FAST AIR MAIL. Letter-
heads designed; one color, \$7.50, two colors,
\$9.50. Free sketch. No obligation. Norm Feather,
Box 830, Everett, Washington.

Insist on Megill's

Gauge Pins

for use on all Job Presses

MEGILL'S
PATENT

Spring Tongue [®]
GAUGE PINS \$1.00 doz. with extra Tongues

MEGILL'S PATENT Original Steel [®]
GAUGE PINS
HEAD 12, 15 OR 18 PT HIGH - 75c DOZEN

Remember, ONLY MEGILL MAKES
SPRING TONGUE GAUGE PINS.

THE

EDWARD L. MEGILL COMPANY

The Pioneer in 1870
763 ATLANTIC AV., BROOKLYN 17, N. Y.

19 YEARS OF FAIR DEALING

NEW Challenge, Rosback, Rouse, American Steel
Chase, Thompson Cabinet, Halley, Morrison Co.
equipment carried in stock

USED AND REBUILT

Miehle Automatic Presses including No. 4 Unit,
No. 41 Unit, No. 2 Unit and Verticals
Seybold 56" Dayton cutter
B Cleveland automatic folders
Dexter 1-F Feeder for 48" press
Dexter Cross Feeder for 70" press
Hildebrand Ext. delvy. for 56" press
No. 2 Kelly press

TYPE & PRESS OF ILLINOIS, INC.
3312 N. Ravenswood Avenue
Chicago 13, Illinois

STEWART'S EMBOSsing BOARD Makes Embossing Easy

Needs no heating or melting—Simply wet
it, attach it to tympan and let press run
until dry. Sheets 5 3/4 x 9 1/2 inches. \$1.25
a dozen postpaid.

THE INLAND PRINTER
309 W. Jackson Blvd. • Chicago 6, Ill.

(Continued on next page)

Classified Buyer's Guide (Continued)
FOR SALE (continued)

**FOR
SALE** **Guaranteed O.K.** 

Miller Simplex, latest model
Miehle Horizontal
No. 4-2R Miehle Auto Unit
34x46 Potter Offset with high pile delivery
Model 8-42 em Linotype
54" Seybold cutter, autoclamp, with power back gauge
Model O & B Cleveland Folders

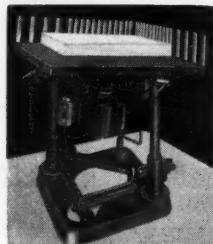
EPCO **ERNEST PAYNE CORP.**
82 BEEKMAN STREET • NEW YORK 7, N.Y.
TELEPHONE BEEKMAN 3-1791

**AMERICAN
ROLLERS**
ARE FAMOUS FOR
FINE PRESSWORK

SEE FOR YOURSELF. ORDER A SET

**AMERICAN
ROLLER
COMPANY**

1342 N. HALSTED ST. CHICAGO 22, ILL.
225 N. New Jersey St., Indianapolis 4, Ind.



**MAKE MORE
MONEY**

Jog for profit.
Tissues, carbons,
heavy stocks done
swiftly, perfectly.
Jogger sizes: 15x
15; 20x20; 30x30;
38x38; 48x48 with
Power Lift. You
need one. Get de-
tails.

get the **BRACKETT
JOGGER**
BRACKETT STRIPPING MACHINE COMPANY
TOPEKA, KANSAS

RUBBER and PLASTIC

Tri-Pi Company
1000 BROADWAY KANSAS CITY 6, MO.

(Continued on next page)

Why more and more publishers use TELETYPESETTER

In recent years, hundreds of publishers have turned to Teletypesetter to cut costs and improve shop efficiency. Some publishers have been using Teletypesetter successfully for more than 18 years.

They have found that Teletypesetter's greatest advantage is derived from the equipment's ability to operate composing machines practically without attention, turning out slugs of straight matter at a steady rate of 375 or more per hour.

They have been pleased by the simplicity of the Teletypesetter method of setting type automatically. An operator punches a tape on a perforator, using a keyboard similar to a standard typewriter's. The perforated tape is then fed into the Teletypesetter operating unit which is attached to the composing machine. This sturdy operating unit, which is completely mechanical, then operates the composing machine.

Why not discover how Teletypesetter can improve efficiency, increase production, and cut costs in your mechanical department? Write today to:

TELETYPESETTER CORPORATION
1400 Wrightwood Avenue, Chicago 14, Illinois

TELETYPESETTER

**Buy or Sell Equipment,
Find a Better Job,
Hire a Man of Unusual Talent . . .**

INLAND PRINTER advertising carries your message to more than 11,500 subscribers monthly—the largest group of paid subscribers in the field—more than 50,000 interested readers. Classified line ads cost only \$1 per line (45 characters per line, average). Situations Wanted, 80¢ per line. Minimum 3 lines. Classified Display and Contract Rates on request. Send your copy along now.

ADS IN THE INLAND PRINTER GET RESULTS!

Classified Buyers' Guide (continued)
FOR SALE (continued)

**ELIMINATE curled stocks
poor register...static troubles**

DUE TO DRY AIR!

with the low cost
easily installed

Walton
HUMIDIFICATION
SYSTEM

**PROTECTS COSTLY
PAPER STOCKS — IMPROVES
PRINTING QUALITY**

Now, complete protection from dry air problems is available without costly compressors, troublesome drains and duct work. WALTON Humidifiers require only a simple electrical and water connection, use no floor space and can be installed quickly, without interrupting normal production. Find out now, how WALTON Humidifiers provide complete protection, economically, from dry air—the primary source of curled paper stocks, poor register and production-slowness static.

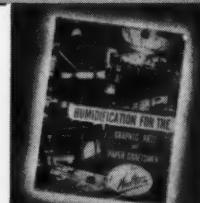
SEND FOR THIS HELPFUL BOOKLET! Explains the many cost-saving
advantages of low-cost WALTON Humidifiers. USE COUPON BELOW!

WALTON LABORATORIES, INC.
IRVINGTON, NEW JERSEY

IP-11-50

Please send complete data to

NAME _____ TITLE _____
COMPANY _____
STREET _____
CITY _____ ZONE _____ STATE _____



FOR SALE

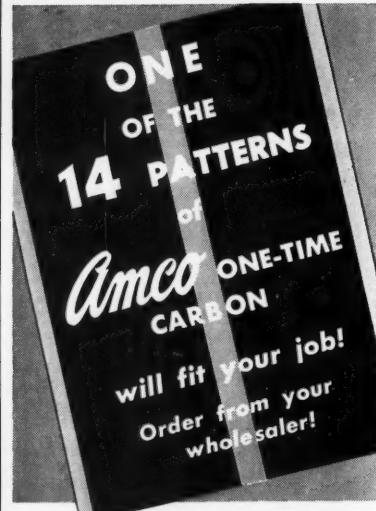
- 2—#41 Michle Units, size 31" x 41"—stream feeder, ext. del.
- 2—#1/0 2 color Michles, bed 42" x 56", with ext. del., cross or pile feeder.
- 1—#1 Kelly Press, size 22" x 28".
- 1—22" x 28" Michle Horizontal.
- 27" x 41" Miller Major No. 5967.
- 27" x 41" Two-Color Miller No. 7261
- 1 Seybold 3-knife Trimmer.
- 5 Model C Intertypes.
- 1—C3SM Intertype.
- 1—#14 Linotype, serial No. 45000.
- 1 Christensen Stitcher, 5 stations, 2 heads.
- 8-Page Goss Comet — 8-Page Model A Duplex.

Details On Request

NORTHERN MACHINE WORKS

(Tel. Market 7-3800)

323-29 N. Fourth Street, Philadelphia 6, Pa.



AMERICAN CARBON PAPER MFG. CO.
ENNIS, TEXAS

• MAILING LISTS furnished free—We charge only for addressing. Speedaddress-Kraus Co., L. I. City 4, N. Y.

Send Coupon for SPEED-FLEX Information

Orville Dutro & Son, Inc.
1206 Maple Avenue, Los Angeles 15, Calif.

Please send me immediately full information
on the SPEED-FLEX, fastest and most modern
job press for all types of form printing.

Name _____

Address _____

City _____ Zone _____ State _____

SPEED-FLEX presses are designed and sold exclusively by Orville Dutro & Son, Inc., and are manufactured in the modern facilities of Western Gear Works, Lynwood, Calif., machinery and gear manufacturers for more than 50 years.

VANDERCOOK PRE-PRESS EQUIPMENT

Manufactured by the largest producer of proof presses
and other pre-press equipment for letterpress, offset
and gravure. Write for a catalog.

VANDERCOOK & SONS, INC.
900 North Kilpatrick Avenue • Chicago 51, Illinois



Classified Buyer's Guide (Continued)
FOR SALE (continued)

PRINTING TYPES and How to Use Them

New Book by Carnegie Press
by Stanley C. Hlada, Assistant Head, Dept.
of Printing Management, Carnegie Institute
of Technology. \$7.50

A complete, up-to-date study for:

- Printers
- Publishers
- Advertisers
- Editors
- Students of
Printing
- Advertising, Public
Relations Execs.

Brings together invaluable information, including:

1. Reproductions of alphabets of selected faces.
2. An interesting and useful account of the origin and development of each type.
3. Explanations of distinguishing characteristics, with illustrations.
4. Listings of types available from foundries and matrix companies.
5. Suggested combinations of faces.
6. Classification of faces.
7. A clear explanation of how and where to use various faces.



CARNEGIE PRESS

Carnegie Institute of Technology
Pittsburgh 13, Pennsylvania

- **BOOKBINDERS' MACHINERY:** New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago.
- **AN EXTENSIVE LINE** of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.
- **MILWAUKEE BRONZERS**—For all presses. Some rebuilt units. C. H. Henschel Mfg. Co., W. Mineral Street, Milwaukee, Wis.

HELP WANTED

- **HELP WANTED**—Printing and photo engraving plant in Southern California needs manager. Excellent opportunity for man with proven record of success. Must have personality, poise, energy; not over 50 years old. Write fully, giving business and character references, to Box N-1437, The Inland Printer. Personal interview will follow for qualified applicants.

- **SALES MANAGER**—Printing, Litho, Office Furniture and Supply. Solid growing Western organization. \$10,000 per year. Box N-1434, The Inland Printer, Chicago, Ill.

(Continued on next page)

ANOTHER



Gross wt. 1795 lbs.
Price F.O.B. England
\$980

Get "Jeweler's Accuracy" With The **CRAFTSMAN** Photo-Lith Table!



One of a complete line
of Craftsman Line-up and
Register Tables

THE positive accuracy of Craftsman Tables is known the world over . . . and the Craftsman Photo-Lith Layout Table gives the type of "jeweler's accuracy" needed for precise plate making.

You work with friction-set removable dials of various calibrations as fine as 100ths, and a non-deflecting magnifying glass over the match plate. Where an abundance of cross-rule forms is handled, triple verniers in 100ths, 72nds and 64ths are available for quick, accurate automatic spacing.

Ideal for layouts, negative and plate ruling, masking, stripping, etc., the Photo-Lith is available in a choice of five sizes, with working surface 28"x39", 39"x51", 46"x66", 51"x76", and 62"x84". Write for catalog.

Use the convenient coupon below to write for this comprehensive catalog



CRAFTSMAN LINE-UP TABLE CORP., WALTHAM, MASS.

George H. Charnock, Jr., V.P.

PHILADELPHIA: Thomas R. Gallo
1311 Widener Bldg.

CHICAGO: Paul M. Nahmens
719 S. Dearborn St.

Send for the
Craftsman
Catalog today

Craftsman Line-up Table Corp.
57 River Street, Waltham 54, Mass.

Please send Craftsman Catalog.
Name _____
Company _____
Address _____

HALLEY PRODUCT

SPECIALLY DESIGNED FOR CUTTING TOILET-PACKS

YOU CAN SEE FROM THE ILLUSTRATION
WHAT HAPPENS.

These inter-leaved packs are usually produced in long lengths and subsequently cut to required lengths. Well, here is the machine to do it. Powered with 1 H.P. motor, the cutting knife runs continuously, and the machine should be attended by unskilled labor. The machine is suitably guarded.

HALLEY & SONS LTD.
WEST BROMWICH, ENGLAND

HERE'S ONE "SWITCH" YOU'LL JUST HAVE TO CELEBRATE

SWITCH TO

Perfection

FLAT GUMMED PAPER

and you'll be happy about the faster press runs it insures (either offset or letterpress); and the better-looking, better quality finished jobs you'll get with it. That's worth celebrating, isn't it?



PAPER MANUFACTURERS COMPANY
PHILADELPHIA 27, PENNSYLVANIA

Your Fine Paper Merchant has all the dope on PERFECTION, plus samples. If not, for any reason, write direct to:

Classified Buyers Guide (continued)

HELP WANTED (continued)

- COMBINATION MONOTYPE KEYBOARD OPERATOR and Casterman or Casterman for typographic plant. Permanent. Union Weimer Typesetting Company, Inc., 16 North Senate Avenue, Indianapolis 4, Indiana.

- SALARIED POSITIONS. \$3600 to \$30,000. This confidential service for outstanding men who desire a new connection, will develop and conduct preliminary negotiations without risk to present position. Send name and address for details. Tomsett Associates, 1208 Berger Bldg., Pittsburgh 19, Pa.

- PRINTING SALESMAN—Medium Letterpress and Offset plant in Central New York needs salesman with promotional ability. Give full details, salary, and when available. Box N-1435, The Inland Printer, Chicago 6, Ill.

- HAND COMPOSITOR, experienced and able to perform all Composing Room operations, to be working supervisor in small upstate New York plant. No Composing Machines. Progressive Plant, performing good class of printing. Good Wages. Write Box N-1438, The Inland Printer, Chicago 6, Illinois.

INSTRUCTIONS

LINOTYPE-INTERTYPE INSTRUCTION
Ohio Linotype School
Logan, Ohio

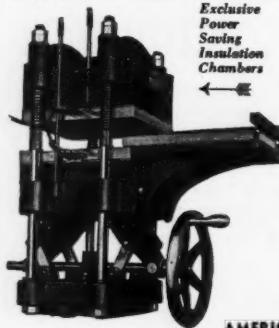
MOTOR CONTROL AND EQUIPMENT

- CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

REPRESENTATION WANTED

- SALES & ORDER BOOKS — BUSINESS FORMS, One-Time Carbon Forms, Envelopes and Tags. Free Illustrated Price Lists. ERSO COR. Compton Avenue, Bronx 61, N. Y.

MAKE YOUR OWN



Rubber Printing Plates

Exclusive
Power
Saving
Insulation
Chambers
Extreme Precision
Tremendous Power
Maintained Pressure
Power Economy
Connects to 110 V.
Thermostatically Controlled

The Eva-Press

Write for Literature
AMERICAN EVATYPE CORPORATION
Deerfield, Illinois

Platens 11 x 13 in.

HIGH SPEED ROTARY
★ NEWSPAPER PRESSES
Walter Scott & Co., Inc., Plainfield, N. J.

SPECIAL NUMBERING MACHINES FOR ALL REQUIREMENTS



Above: Model 45
Plungerless. Operated by Rod which is oscillated by plunger located outside of printing form.

WRITE FOR SPECIAL FOLDER

AMERICAN NUMBERING MACHINE CO.
ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

Amsco Chases

SOLD BY ALL DEALERS

★ Electric-Welded ★ Square and True ★ Absolutely Guaranteed
AMERICAN STEEL CHASE COMPANY
31-31 FORTY-EIGHTH AVENUE, LONG ISLAND CITY, NEW YORK

Write for Bulletins on
Cylinder & Offset Presses,
Folders, Slitters, etc.
Also Special Applications

CHAPMAN
Specialists in the
★ Elimination of . . .
STATIC SAFELY
INSTANTLY

Classified Buyers Guide (continued)

SITUATIONS WANTED

• **CONTROLLER & MANAGEMENT EXECUTIVE** under 40 offers 15 yrs. heavy experience in management, controller duties, finance and credits. Able to develop and install COST, BUDGETS, and INTERNAL CONTROL systems. Presently and for several years employed as Controller for printing concern. Will relocate anywhere. Salary approx. \$10,000. Box J-1405. The Inland Printer, Chicago 6, Illinois.

• **LINOTYPE OPERATOR**, woman with 20 years' service in newspaper and job shops, presently employed, desires change to book or magazine work. Box N-1436, The Inland Printer.

STATIONERY

• **WEDDING INVITATIONS** and other engraved stationery and fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

STITCHING WIRE

• **SPECIFY PRENTISS** Stitching Wire. Over ninety-two years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

TYPE FOUNDERS

SHOWBOAT

You will want this exclusive imported design cast by Perfection in Foundry Metal. Prices and specimens sent FREE. Fonts or sorts—24, 30 and 36 point. *Write Today!*

PERFECTION TYPE • INC.
ST. PAUL 1, MINNESOTA

CORVINUS

Light • Medium • Bold • Skyline
Light Italic • Medium Italic

Send for Specimen Sheets and Prices

ACME TYPE FOUNDRY

633 Plymouth Court Chicago 5, Illinois

• **DURABLE FOUNDRY TYPE**: Attractive faces, always dependable. Write for circular. Northwest Type Foundry, Minneapolis 15, Minn.

• **FOUNDRY TYPE & PRINTERS EQUIPMENT**. Catalogs sent free on request. Write Perfection Type Inc., St. Paul 1, Minn.

TYPEMETER

ELCO UNIVERSAL TYPEMETER

A simple, easy-to-use method of copyfitting for any type, any size, in lines of any measure. Complete with instructions for compiling a list of the type or mats available in any composing room. Five dollars a copy postpaid. The Inland Printer Book Department or write Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

Free Ideas
FOR SELLING
CHRISTMAS PRINTING

Ready now! . . . a brand new Fox River portfolio of suggestions to help you to the biggest Christmas business in your history. Ask your Fox River merchant for one. Fox River Paper Corp., Appleton, Wis.

Fine Paper by Fox River



Central's ink conditioners provide four tested ways to get better results from your regular inks. Add in small amounts, according to simple directions. You'll be amazed and doubly pleased with the results. In

letterpress or litho, results are positive and uniform. Your inks adjust to point-of-use conditions . . . They stay at printing peak. Eliminate ink troubles this practical, *low-cost* way.

Makes Good Ink Better

"33" Ink Conditioner

For letterpress. With "33", presswork improves noticeably. Colors pop out brilliantly. Halftones stay "sharp, clean and open".

"0-33" Ink Conditioner

Developed particularly for litho and multilith. In all qualities, similar to "33". Saves time in wash-up. Ink flow is uniform. Fewer re-runs necessary.

"600" Ink Conditioner

Gives light-bodied inks the same qualities provided by "33" Ink Conditioners for normal inks. You get greater overall print quality. Unexcelled with gloss inks.

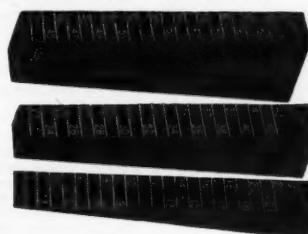
GLÄZCOTE Ink Conditioner

Makes your regular inks *scratchproof*. Assures a tough, glossy, abrasion-proof finish. It's the proved answer to one of printing's most troublesome problems. Try it!



SCREEN SEPARATION GAUGES

For obtaining
correct separation
and truing up
screen and
negative



THE DOUTHITT CORP.

680 E. Fort St.
Detroit 26, Mich.

THE INLAND PRINTER
FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

VOLUME 126 • NOVEMBER, 1950 • NUMBER 2

J. L. Frazier, Editor and Manager George Eaton, Associate Editor
H. D. Bump, Assistant Editor Ranald Savery, Eastern Editor
Cecil Hancock, Production Manager Lloyd C. Gossman, Circulation Manager

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Don Harway & Company, Pacific Advertising Representative
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